CINEMA Papers

Registered by Australia Post — publication no VBP 2121

MAY 1988
ISSUE 69
$4.50*

AUSTRALIAN FILMS: the road ahead

SPECIAL CANNES ISSUE

Sex, death and family movies

The word on film music

TV: making airwaves

AUSTRALIA'S COMING ATTRACTION

THE STATE OF
VICTORIA

With the greatest variety of locations some of the best crew and facilities available in the world, and the decline in the value of the Australian dollar it's easy to see why more filmmakers are making their way Down Under.

If that's not enough Film Victoria is here to make it even easier with our contacts, close liaison with all facets of the film industry and Location Survey service

VICTORIA–HOME OF AUSTRALIAN MOVIE-MAKING.

Film Victoria

CONSIDER
THE LOCATIONS
CONSIDER
THE FACILITIES
CONSIDER
THE EXPERTISE
CONSIDER
THE COST

VICTORIA
MAKING MOVIES

Film Victoria–409 King St., Melbourne 3000 Victoria, Australia. Tel. (03) 329 7033 Fax: (03) 3291950 Telex: AA34314FILMVC

Film Make-up Technology

THE SCHOOL FOR PROFESSIONAL TRAINING IN FILM AND TELEVISION MAKE-UP

Training commences with straight corrective make-up for studio lighting through the various stages of character make-ups, beard and hair work. The course also covers racial and old age make-up techniques, basic hairdressing, as well as all studio protocol.

FILM MAKE-UP TECHNOLOGY
in conjunction with
KEHOE AUSTRALIA

Importers and suppliers of professional film, television and special affects make-up for the industry

details contact Josy Knowland

43-47 Trafalgar St
Annandale, NSW, 2038

TELEPHONE (02) 519 4407

COMMITTED TO EXCELLENCE

MY BEAUTIFUL LAUNDRETTE
RITA, SUE & BOB TOO
MY LIFE AS A DOG
DOWN BY LAW
DECLINE OF THE AMERICAN EMPIRE
SHE'S GOTTA HAVE IT
WINGS OF DESIRE
I'VE HEARD THE MERMAIDS SINGING
HOUSE OF GAMES
A MONTH IN THE COUNTRY
PEE-WEE'S BIG ADVENTURE
SAMMY AND ROSIE GET LAID
EAT THE THE RICH
HOLLYWOOD SHUFFLE
LAW DF DESIRE
MATEWAN

KINO

KINO CINEMAS P/L
45 COLLINS STREET
MELBOURNE 2000
FAX (03) 650 5105
TELEX AA151440 NEWVIS Attn: KINO
TELEPHONE (03) 650 2100

DENDY

DENDY CINEMA P/L
19 MARTIN PLACE
SYDNEY 2000 AUSTRALIA
FAX (02) 232 3841
TELEX AA21622 USER-SY 505
TELEPHONE (02) 233 6166

CANNES

FRANK COX
SOFITEL MEDITERRINEE
TEL. 93 992275

LYN McCARTHY &
GRAEME TUBBENHAUER
PALAIS LUMINERE
1 RUE HENRI RUHL
TEL. 93 994398

CONTENTS

4 BRIEFLY

8 SCHMOOZING. A beginner's guide to LA-speak

10 THE SOUND OF MUSIC: Australian composers speak

18 MUSIC TWO: Cameron Allan talks

18 IAN BRADLEY SUMS UP: Where Crawfords is going

20 MAKING AIRWAVES: The network shake-up

22 SEX, DEATH AND FAMILY MOVIES: Mommy, what's happenin' on our screens?

48 REVIEWS: *Broadcast News, The Dead, The Everlasting Secret Family, The Good Father, House Of Games, The Man From Snowy River II, Wall Street, Warm Nights On A Slow Moving Train, Wings Of Desire*

60 BOOKS: Actor! Actor!

82 HIGH TACK: In the beginning are the logos

66 PRODUCTION SURVEY: Who's making what in Australia

78 CENSORSHIP: The January and February decisions

80 BACK PAGE: Film buff's diary

CINEMA *Papers*

No. 69

Editor
Philippa Hawker
Publisher
Patricia Arnold
Assistant Editor
Kathy Bail
Art Director
Mick Earls
Editorial Assistant/Subscriptions
Susie Kerahotis
Office Cat
Sylvester

Consulting Editors
Fred Hardin
Brian McFarlane
Founding Publishers
Peter Beilby
Scott Murray

Typesetting by B-P Typesetting Pty Ltd Printed by York Press Ltd Distribution by Network Distribution Company 54 Park Street Sydney NSW 2000

Signed articles represent the views of their author and not necessarily those of the editor While every care is taken with manuscripts and materials supplied to the magazine neither the editor nor the publishers can accept liability for any loss or damage which may arise This magazine may not be reproduced in whole or in part without the express permission of the copyright owner ***Cinema Papers*** is published every two months by MTV Publishing Ltd 43 Charles St Abbotsford Victoria Australia 3067 Telephone (03) 429 5511 Telex AA 30625 Reference ME 230

© Copyright MTV Publishing Limited No 69 May 1988

***Recommended price only**

Cover Stephen Kearney in *Ricky And Pete*

AUSTRALIA AT CANNES

26 MINE OVER MATTER: After *Malcolm*, what?

30 THE NAVIGATOR: Vincent Ward's medieval odyssey

32 HUNGRY HEART: Luigi Acquisto and the darker side of love

33 PLEASURE DOMES: A room with a view

36 THE CANNES OPENERS: Australian movies at Cannes

44 NEW ZEALAND: Films on show

44 WHO'S WHO: Australians on the Croisette

46 PRODUCTION BAROMETER: A comprehensive round-up of film, telefeature and miniseries activity in 1987

Australian Film Commission

Cinema Papers is published with financial assistance from the **AUSTRALIAN FILM COMMISSION** and **FILM VICTORIA**

CONTRIBUTORS

David Bennett is a lecturer in the English Department at Melbourne University

Raffaele Caputo is a freelance writer on film

Anne-Marie Crawford is a filmmaker and writer based in Melbourne

Liz Fell is a freelance journalist specialising in media and communications technology

Felicity Foxx is a film composer

Freda Freiberg is a Melbourne-based lecturer and writer on film

Neil Gladwin is a member of Los Trios Ringbarkus: an actor and writer, and prematurely grey

Jenni Gyffyn is a freelance music writer

Fred Harden is a film and television producer specialising in special effects

Paul Harris is a Melbourne-based film critic

Brian Jeffrey is a freelance writer based in Canberra.

Shelley Kay is a Sydney writer and film commentator

Peter Kemp is a freelance writer on film

Peter Lawrance is a freelance writer

Anne McDonald is a freelance writer living in Sydney

Adrian Martin is a freelance film critic

Lorraine Mortimer is a lecturer in cinema studies at La Trobe University

Michele Neyman is a writer currently based in Sydney

Bruce Permezel is an illustrator and video editor

Bill and Diane Routt are a couple of Melbourne academics

Tom Skotnicki is a finance journalist at *The Herald*

THIS CANNES ISSUE of *Cinema Papers* goes to press with a number of crucial questions about the future of the Australian film industry still unresolved.

The most immediately pressing of these is, of course, the means by which money can be raised to enable films to be made. In the climate of uncertainty about the industry's future, production has slowed down, as can be seen from our production survey. In 1987, as our production barometer shows, 43 feature films, 12 miniseries and 25 telefeatures were made, with a total budget of almost $200 million. This includes features like *Evil Angels* and *Crocodile Dundee II*, whose progress will be anxiously monitored throughout the industry.

Nevertheless, 29 Australian films will be seen at Cannes this year, only slightly fewer than the 1987 total. Of those 1987 films, the subsequent success story was undoubtedly *Travelling North*. *High Tide*, despite strong performances and enthusiastic reviews, did not make an impression at the box office, and several local films that received a theatrical release — *Those Dear Departed*, *Slate Wyn & Me* and *Frenchman's Farm*, for example — came and went with alarming speed. The star of the 1987 AFI Awards, *The Year My Voice Broke*, was originally part of a television package, and not intended for theatrical release.

This year at Cannes several Australian films have been singled out. The Australia-New Zealand co-production, *The Navigator*, has been selected for competition, as has Maggie Fooke's animated short *Pleasure Domes*. (Interviews with the directors of both films appear in this issue.) Merilee Bennett's short, *A Song Of Air* (reviewed in *Cinema Papers* 66), will be seen in 'Un Certain Regard'.

While filmmakers complained about the uncertainty that dominated film financing, a very different kind of uncertainty has been evident in the television industry — the difficulty in keeping track of who owns what this week. In this edition, Liz Fell sets out the details of the networks' buying frenzy, a Monopoly game that still isn't over. The degree of concentration in media ownership is a crucial question for the future of the film and television industry in Australia, as is the related issue of Australian content. *Cinema Papers* plans to cover these matters in forthcoming editions.

Finally, how are Australian films reviewed? In this issue, the reviewers of *The Man From Snowy River II*, *The Everlasting Secret Family* and *Warm Nights On A Slow Moving Train* consider how these films have been received and viewed critically in this country. For the products of this next phase of Australian filmmaking, it is vital to have rigorous, committed, imaginative analysis.

CREATIVE DEVELOPMENT FUND: FIRST ASSESSMENT OF 1988

Total funding of $490,184 was approved by the Australian Film Commission for 21 projects.

Western Australia
Ron Elliott: *Just Deserts* ($2,500)
Steven Peddie: *Death Defying* ($2,500)

Northern Territory
Mick Barker, Rhonda Foster: *Extinct But Going Home* ($39,790)

New South Wales
Lis Aroney: *Make My Day* ($7,616)
Simon Cooper: *Untitled Love Story* ($14,180)
Mark Davies, Penny Palmer: *Out To Lunch* ($5,244)
Benay Ellison: *Decoding The Link* ($19,300)
John Evan Hughes: *Raft Of The Medusa* ($68,789)
Curtis Levy: *Tour De Force* ($49,404)

Victoria
Lindsay Christopherson: *The Invited* ($27,659)
Anna Kannava: *Vanilla Essence* ($12,872)
Michael Lee: *Paradox Of The Cross* ($1,863)
Brian McKenzie: *Coburg* ($74,974)
Bill Mousouhs: *After School* ($18,365)
Peter Tammer: *At Last, The Amazing Flaus Film* ($38,780)
David Tiley, Paul Brown: *Jolimont* ($42,000)
Philip Tyndall: *In Lands Of Escape* ($2,000)
Dennis Tupicoff: *The Bear* ($55,728)
Chris Windmill, Anne-Marie Crawford: *Personal Ads* ($2,620)

South Australia
Rick Cavaggion, Chris Willems: *Son Of Romeo* ($2,500)
Margaret Haselgrove: *Transaustralis* ($1,500)

ST KILDA FILM FESTIVAL AWARDS

- Certificates of Merit
  Painting The Town — Trevor Graham
  Porphyria's Lover — Murray Bartley, music
  Palisade — Laurie McInnes, cinematography
  Fully Ordained Meat Pie — Film Australia
  Making Biscuit — Sharon Laura
- Longford Cinema Award: *Pleasure Domes* — Maggie Fooke
- Kodak Award for Cinematography: *With Love To The Person Next To Me* — Ray Argall
- Illumination Films Prize: *Australian Summer* — Megan Simpson
- Australian Film Theatre Prize for Screenplay: *Damsels Be Damned* — Wendy Thompson
- Cinevex Prize: *A Craven* — Anne Algar
- Mayor's Prize: *Custody* — Film Australia
- City of St Kilda Prize: *A Song Of Air* — Merilee Bennett

WE MAKE MOVIES MOVE

ENTERTAINMENT TRAVEL SERVICES

Due to the ever increasing demands of the entertainment industry, we have been forced to expand into larger and more modern premises.

Domestic Air Travel.
Hotel Accommodation.
Vehicle Rental.

Logistics, Budgets, Overseas Travel, Locations, Cargo, Stars, Cars and Trucks, Investors, Price, Press, Domestic Ticketing, Coaches, Air Charter, Personalities, Computerised Cross Referencing of Services, Speed Packs, Hotels, Limosines, Couriers, Itineraries, Rushes.

AVIS
We try harder

"a move in the right direction"

Our new address
3rd Floor, 441 St Kilda Rd,
Melbourne,
Victoria, 3004, Australia
Telephone: (03) 829 2333
Telex: 151452 Entser.
Email: Slocum AA.
24 Hour Pager Service –
(03) 648 1706
Toll Free: (008) 331 344
Users of Keylink –
Telex: (021) 10717545
Fax: (03) 267 5550

We choose to fly AUSTRALIAN

The proof is in the proof.

Optical & Graphic — Sydney's motion picture title specialists — have made titling easier

We ensure you end up with precisely the titles you want by running them in a number of typefaces from our range of over 120

Once your selection is proofed, we will make revisions (prior to final approval) free of charge

Optical & Graphic are titling specialists. The final proofs of your titles — quick, precise and easy — will be all the proof you'll need. (However, you could also ask the producers of "Mad Max - Beyond Thunderdome" or "Crocodile Dundee".)

110 West St Crows Nest
NSW 2065 Australia
Phone: (02) 922-3144
Modem: (02) 922 7642
Fax (02) 957 5001
Electronic Mail
Minerva 07 SNE 064

optical&graphic

THE SCENE
BEHIND THE SCREENS . . .

AFI Exhibition offers the best of international programmes to a discerning Australian audience.

COMING SOON

THE ILLUSION OF LIFE — the first international animation touring festival in Australia will feature the very best of international and Australian animators — Svankmajer, Quay Bros, computer, science fiction and Australian programmes. JULY/AUGUST '88.

MIDDLE EASTERN and **NORTH AFRICAN FILM FEST** — promises to be one of the most interesting seasons ever presented by the AFI. SEPT/OCT.

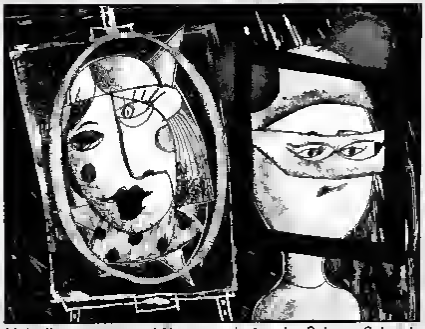
A MIKIO NARUSE RETROSPECTIVE — has been described as Japan's "Howard Hawks" — twenty films from this master of Japanese cinema. OCT/NOV.

AFI Exhibition thanks the Film and Television Institute (W.A.), the State Film Centre of Victoria, the South Australian Media Resource Centre, Electric Shadows, Canberra and the Darwin Film Society for their assistance in presenting AFI National tours.

47 Little Latrobe Street
MELBOURNE VIC
Ph (03) 662 1944
Tlx AA37942 AUSFIL
FAX (03) 663 7476

213 Palmer Street
DARLINGHURST NSW
Ph (02) 332 2111
Tlx AA27286 FILMOZ
FAX (02) 331 7145

AUSTRALIAN FILM INSTITUTE



Middriffini an animated film in production by Sabrina Schmid

Sabrina Schmid's short animated film *Elephant Theatre* won the Tom Berman Award at the 1988 Ann Arbor Film Festival in Michigan. Schmid says that after much preparation, cutting, drawing, pasting, measuring, calculating, the idea for the film emerged: One man has built a little theatre which he can hold in the palm of his hand. It reveals a world of its own. Yet there remains one dream to be fulfilled: that some elephants will come to live in it.

She is currently producing, directing and animating *Middriffini*, a tragicomedy.

COMPETITION RESULTS

We had a good response to our *This Is The Big Easy Darlin'* competition, in which readers had a chance to win a copy of Jim McBride's *The Big Easy*, courtesy of Seven Keys. Our three winners are L. Baron, Diana Rosica and Ross Peters.

The answer to the question, "What is the name of Dennis Quaid's brother who appears in *The Big Easy*?" is of course Buddy Quaid, who plays Justin in the film. Randy Quaid, Dennis's actor brother, does not make an appearance, but numerous contestants guessed that he might have. A small consolation prize is on its way to unsuccessful entrants.

THE 1988 ACADEMY AWARDS

- Best picture: *The Last Emperor*
- Best director: Bernardo Bertolucci (*The Last Emperor*)
- Best actress: Cher (*Moonstruck*)
- Best actor: Michael Douglas (*Wall Street*)
- Best supporting actress: Olympia Dukakis (*Moonstruck*)
- Best supporting actor: Sean Connery (*The Untouchables*)
- Best original screenplay: John Patrick Shanley (*Moonstruck*)
- Best screenplay from another source: Mark Peploe and Bernardo Bertolucci (*The Last Emperor*)
- Best foreign language film: *Babette's Feast* (Denmark)
- Best editing: Gabriela Cristiani (*The Last Emperor*)
- Best make up: Rick Baker (*Harry And The Hendersons*)
- Best original score: Ryuichi Sakamoto, David Byrne, Cong Su (*The Last Emperor*)
- Best song: "I've Had The Time Of My Life" (*Dirty Dancing*)
- Best sound: *The Last Emperor*
- Best visual effects: *Innerspace*
- Best art direction: Ferdinando Scarfiotti (*The Last Emperor*)
- Best cinematography: Vittorio Storaro (*The Last Emperor*)
- Best costume: James Acheson (*The Last Emperor*)
- Irving G. Thalberg Award: Billy Wilder
- Special achievement award, sound effects editing team on *Robocop*
- Gordon E. Sawyer Award: sound specialist Fred Hynes
- Best documentary feature: *The Ten-Year Lunch: The Wit And Legend Of The Algonquin Round Table*
- Best documentary short: *Young At Heart*
- Best animated short: *The Man Who Planted Trees*
- Best live action short: *Ray's Male Heterosexual Dance Hall*

Not 200 Years, Only 22 Years Happy Birthday To Us Both.

ART & TECHNOLOGY OF MAKE-UP

incorporating

THREE ARTS MAKE-UP CENTRE PTY LTD

TELEVISION THEATRE

FILM

One or two year full time courses in Theatrical Arts

YEAR ONE:
All aspects of make-up
Art class/design layout presentation
Sculpture class/special effects
Theatrical hair styling

YEAR TWO:
Prosthesis work/special effects
Theatrical hair styling (advanced)
Basic Wig knotting

Special Courses also available

Theatrical Arts Shop:
Make-up • Body washes • Masks • Material for Mask Making and Sculpture • Professional make-up brushes • New Dawn Range of Cosmetics

FOR FURTHER INFORMATION
WRITE OR TELEPHONE

DAWN SWANE RADA ASMA
Principal and Founder

THREE ARTS MAKE-UP CENTRE PTY LTD
(Est. 1966)
Cnr Shepherd & Myrtle Streets
Chippendale N.S.W 2008
Telephone (02) 698 1070

Congratulations to all our past and present students who are continuing with excellence the high standard in Make-up and Special Effects for our Film, Teleoision, Theatre, High Fashion and Art/Sculpture, plus other related areas of employment for make-up artists.

Ever wanted to schmooze? Ever wondered about the best way to impact material? NEILL GLADWIN, who has been writing scripts Stateside, explores the language of the all-important deal.

To schmooze and die in L.A.

It often occurred to me, as I sat in Los Angeles looking at the keys of my typewriter, that there was a strange, unknown language among the weird and mysterious race that lived in that land called Hollywood.

The form belongs to the world of the executive and the agent in this land of wonder and plunder. Quite often I would find myself having to do a double take at the utterances made by this distant tribe. Perhaps the first word I learned, and it was a good word to know as well, was "schmooze." I remember wangling an invitation to the opening night party of *Saturday Night Live*'s new season. I was told that it would be a good idea if I schmoozed a while as everyone else would be. Not fully understanding this anthropological term, I watched the natives in action.

"Listen, I've got to tell you this new season of your show is going to be the best. I tell you, it will make inroads into the television landscape! What do I do? Well, I've got this project . . ." And thus the schmooze. It seems to be the ability to get out into a crowd, no matter how big, and let every individual present know what it is you're doing for the next two years.

If you have been schmoozing well you may organise a time to either call or make an appointment. However, it is usually communicated something like this: ". . . Let's do lunch sometime. Yeh, we'll touch base soon . . ." It seems as if no one *has* lunch — they *do* lunch. They don't phone somebody, they put a call *into* so-and-so. And for some reason they want then to touch each other's bases. A bit like Australians in Pine Gap I suppose.

After a call has been put into another party, they may discuss how one deal is going to *impact* another. If the negotiations are getting a little heated, they may refer to each other as *douche bag*. Then again if the deal is going well they may refer to each other as douche bag.

Some terms I quite like. Such as "The Abbey Singer". This, so I'm told, is the last shot of the day on the set, and is used by some directors to prolong the time until wrap. The word McGuffin was apparently coined by Hitchcock to describe the vehicle for a film. For example the Maltese falcon is the McGuffin that propels that film. Some words have a Yiddish background, such as "bebbitz" a word for complaining. "Fish out of water" is a term that describes a film that involves a character out of place in a new environment. *Crocodile Dundee* would be described in this way.

Many words are used that are usually found in other fields. I'm always fascinated at the use of words such as "regime" and "power". Half expecting that they are political and military in feeling, it tends to show the state of the industry in the land across the sea.

Oh to be a fly on the wall in some executive office, somewhere in Los Angeles, to be able to hear those conversations and that wonderful and colourful language that these quaint and all so friendly natives use.

"No, listen. I've got this kid. He could be the next Rambo or Dundee. It's a great original fish out of water. He's an awesome talent."

"I've read it — it's a woofer."

"Trust me. All we need is the chitter off the pot!"

"Look, would I lie to you? We have the power to create something here. Let's impact the material, douche bag."

"Don't bebbitz. Let's just do lunch sometime with Charlie and he'll . . ."

"He's a douche bag, a schmichael and you know it!"

"Yeh, ok he's a real production slut."

"Anyway, I'm outta here. Trust me. It'll be great."

"Yeh, would I lie to you?"

Perhaps if it was translated, it would go something like this:

"Shut up I'm talking to you. I've just signed a new actor straight out of drama school and he can't act, but he looks great. Actually, he looks nothing like Stallone or Hogan but we can sell him really well to the right market."

"I've read your script, it's a dog (of a movie)."

"Fuck you, get me the money!"

"I'm lying through my teeth at you. I get real horny talking about power like this. Show me the script and I'll burn it like the last one."

"Get off my back. We'll buy Charlie a free lunch, talk him into . . ."

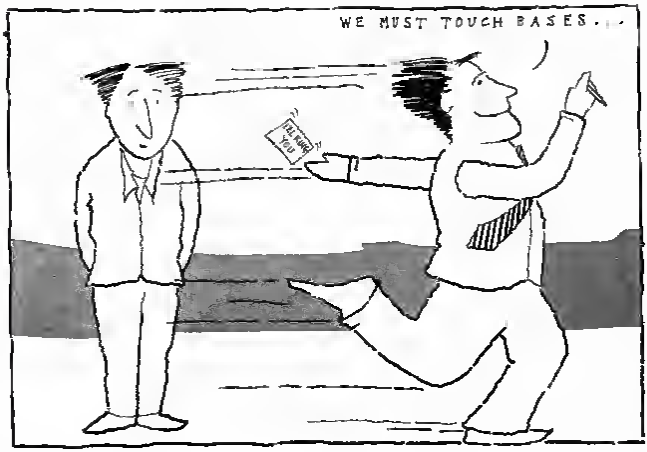
"I like the guy but he schmoozes too much — and so do you."

"Yeh, he's a sleazebag."

"Excuse me, I've got a fictitious appointment now. This will never work. Fuck you."

"Yeh, fuck you too!"

It's a wrap.



Bruce Permezel

PETER WILLARD SPEAKS

As Peter said when he joined Cinefilm recently, "I haven't got a lot to say. I've got a lot to do!"

Peter sees his job as making a good film laboratory even better.

The first thing he did was to bring Peter Wilson and Gary Keir with him to join the already experienced team at Cinefilm.

And that's just the start.

Peter will be doing all the things that need to be done to give you the product, the facilities and the working environment that will exceed your expectations.

He doesn't want to get into too much detail at this stage, except to say, "The one thing that really won't change at Cinefilm is we're still going to be the most competitive film laboratory and tape facility in town".

Give Peter a call to find out what he's up to at Cinefilm. We're a great laboratory now and we're going to get even better.

CFL FILM & VIDEO PTY. LIMITED
14-16 Whiting Street (P.O. Box 361)
Artarmon, N.S.W. 2064
Australia
Telephone (02) 439 4122
Telex AA73035

What's the role of the composer in film, and what should it be? JENNI GYFFYN talked to composers Peter Best, John Clifford-White, Bruce Rowland, Bruce Smeaton and Paul Schutze about the sound (and the budget) of music

Bruce Smeaton

John Clifford White

THE SOUND

Q: What is your musical background, and why did you decide on composing for film?

ROWLAND: I learned music for a couple of years as a kid and taught myself the rest except for a course I did for a year in conducting. I do all my own conducting, orchestration and arranging. Composing for movies was something I wanted to do. I'd been writing jingles for about 12 years, and before that I used to write music for television. There's much more money in jingle writing than in movies, and much less fatigue and stress — particularly stress! With films I can wait three months and never hear a note until that one tumultuous day where I put my hands up and conduct the orchestra and it all goes bang! With jingles you get the job, the brief's today, you do the job tomorrow and then the day after that you send your bill and 120 days later you get a cheque!

I heard they were making *The Man From Snowy River* rang Geoff [Burrowes] and said I was interested. He sent me — and nine other composers — a script. I wrote a piece for it and was lucky enough to get the job. To get into writing music for films, you've really got to learn all the different facets of music. There's no point in just being a rock-and-roller saying "I'll write rock and roll music for film". In my case, you have to be able to write a believable string quartet, a believable piece for Scottish bagpipe, Chinese music, a bit of African music, a believable symphony, an Elton John look-alike, AC/DC sounding stuff — you've got to be able to do everything. Otherwise you become so pigeon-holed and specialised that it's impossible to make a living in this country. The industry's too small.

BEST: I have no musical background — I didn't even do music at school — but I was always interested in it. I wrote songs while I was still at school that were really dreadful and were derivative of all the heroes of the day like Duane Eddy. When I left home and came to Sydney I didn't play music much

Pic. Dominic Lix

Paul Schutze

Bruce Rowland

Peter Best

OF MUSIC

at all and then I was out drinking with some of my university mates and something was on the jukebox that I made disparaging remarks about. Somebody said "Well if you're so bloody smart why don't you do better?" There was a lot of joking conversation around the table about how the *Sun-Herald* was running a songwriting competition so I went home and knocked off a few songs — and won! I thought, "Well it's that easy I might as well keep doing it!"

I came out of a background of jingles. Up until a couple of years ago I guess I averaged more than 200 a year. It's more lucrative than movies. Commercials are an intellectual exercise and a puzzle to solve. You give them your best shot but you don't get emotionally involved the way you do with movies. Something like *Bliss*: everybody who worked on it felt as though they'd been run over backwards by a steamroller when they came out of it because everyone was so dedicated and interested. It was exhausting emotionally. That doesn't mean you don't make the same kind of effort on a commercial as you do on a movie. It's just that emotional dimension tends to be lacking, or it's less intense.

I'd done a lot of work for Phillip Adams and he and Brian Robertson had made a short film called *Jack And Jill* which, for its time, was very interesting. Phillip asked me if I'd do some music for that, and I did. He then was producing *The Adventures Of Barry McKenzie* and suggested me to Bruce Beresford and Barry Humphries. I'd been at university with Bruce, but that wasn't regarded by him as any kind of qualification for me to be in a position to wreck his masterpiece! So he didn't want me to do it, Barry didn't want me to do it, and what happened in the end was that I tried to resign several times. Bruce would have accepted it happily, but Phillip wouldn't. In the end I actually wrote a song called *The Adventures Of Barry McKenzie* which I played to Barry Humphries, and he loved it. So that got the pressure off!

Crocodile Dundee was the first film I've ever actually gone after, and I didn't go after it because I knew it was going to be a success or anything like that. They were in Sydney and I was living in Portland. I never ➤

Prisoner (music editor Clifford White)

go to industry functions or read the industry press and I don't know anyone else in the industry much so I was the last person to find out that they were making a film called *Crocodile Dundee*. When I did find out it was from somebody who said that dozens of people had been approached and asked to submit songs so I sent a fairly cheeky letter to Sydney saying "Why have you approached every living and dead Australian composer except me?" I got a phone call to say that they still hadn't made a decision about it and they'd keep me in mind. Then six months later they rang me and said would I come to Sydney and talk to them, which I did. And at the end of that day without anybody really saying anything I found myself with the job.

SMEATON: I think people get into music for lots of different reasons. For some it's a totally emotional and instinctive thing. Other people find it's an intellectual thing. They want to play an instrument and they don't actually care about music. With me I think I was fortunate to grow up in pre television Melbourne and that means lots of radio. I found when I went to the United States many years later that I knew more about black jazz and the history of music than almost anyone I'd ever met in the States.

I used to play by ear. It never occurred to me that you could actually train yourself. And then all of a sudden almost despite myself I started to wonder how music was put together. That led me into trying to understand how other instruments worked. I started to discover my true nature. I wasn't a player but a writer, which I never knew before. It was a very unpalatable thing because I'm a gregarious person and the idea of sitting in a room alone and writing — I can't tell you how awful that was! But I started writing and in the process I then gradually acquired the knack of being able to hear in my head what I wrote down to a greater or lesser extent.

I was in the RAAF Central Band. I learned to play a lot of instruments and even became interested in instruments. I didn't want to play but wanted to compose for and therefore I had to learn their fingering.

I started writing jingles and did more than 2500 of them. There wasn't a lot of money in writing commercials then. Nowadays some people are making $300,000 a year just by writing jingles consistently but when I was there it was a stepping stone into something else. I had this idea that if I could only fuse a personal vision with a reliable technique and also learn a lot about the world I could produce a different sort of music. I could help people to hear the world in a new way.

Without commercials I could never have done films.

I met an American at the ABC called Charlie Russell who produced a series called *Seven Little Australians*. Instead of a tiny black and white thing he felt they should consider the whole world a market do it in colour and as well as they could. Charlie had worked with such people as Jerry Goldsmith and Bernard Herrmann and he had me do the music for this. I did the music as well as I knew how. Charlie was very good at briefing — he really knew what he wanted. There was no confusion such as you get with many Australian film makers.

Seven Little Australians worked well. I got an AFI award for the music. I survived by jingle writing because the budget was so dreadful. *Picnic At Hanging Rock* was another one — the budget was awful. From there I progressed from one thing to another until finally I could give up the jingles.

CLIFFORD-WHITE: I used to do radio productions with a friend in high school who had a tape recorder. I used to choose the music for it, and progressed to making a standard 8 movie. My teacher suggested I have a shot at Swinburne Film School. Back then they had about 600 applicants and only took in 15. They liked the film I did at school and I was accepted.

I was always interested in film editing and music but I didn't know which I liked better. At film school the lecturer said "Hands up everyone who wants to be a director." Everybody puts their hands up — everyone's going to be a director. He notices this hand down at the back. "Why isn't your hand up, John?"

"Oh, I want to work in sound."

Of course everyone laughs. "What do you want to work in sound for?"

"Well, if everyone else is going to be a director there's got to be somebody to put the sound track on."

I started scoring short films and did a TV feature called *Texas*. I was 19 at the time and got $40 for it! I also got a song into the Australian Song Awards. After Swinburne I did music editing for *Cop Shop*, some of *The Sullivans*, *Prisoner* and *Carson's Law*.

The Adventures Of Barry McKenzie (Best)

SCHUTZE: I was a founding member of Laughing Hands, one of the more successful experimental Melbourne bands of the early eighties. We learned, while distributing our material around Australia and Europe, that Australia's population is not large enough to support the kind of work which interested us. We were better known in Europe than we were at home. Towards the end of that period we were commissioned to write a score for Roger Scholes, who was doing post-graduate film at Swinburne. The band admitted general defeat soon after that, though I kept in touch with Roger and worked on his documentaries and shorts. Over the next few years Roger was struggling to get his first feature made (*Ruby Rose* literally took years to realise) and I became convinced that the only area I could work in musically where the music would be heard and serve some purpose was film.

Q: How much involvement do you have with the director or producer?

SCHUTZE: I should point out that my experience is pretty limited. It started out ideally because I was involved on *Ruby Rose* from the beginning. I read the various drafts of the script and talked at length with the director way before pre-production. By the time it was needed we had a solid basis of common ideas with which to talk about music. This was very important because it does not follow that a person who thinks pictures will be able to convey subtleties of his vision to a person who thinks musical notes without some difficulty. I went to the locations, talked to the cast, watched the editing, assisted with the laying up of effects and so on. So I knew fairly well what was required and, more importantly, what wasn't required. There is not a lot of music in that film because it simply isn't appropriate.

SMEATON: It varies, depending on the relationship of the film director to the producer to the editor to the filmmaking process. If you're talking about a guy who really does treat filmmaking as a collaborative thing, he will want a lot of input. It rather depends on whether you're being regarded as composer to produce some underscore or as musical director. If you're musical director for the film and you're good enough to be employed for the job, then you're probably good enough to be consulted.

On a recent television series I've done for the ABC called *The Alien Years* (which is based on the beating up of the German immigrants during World War I) all these things have just happened. There is a sequence on board a ship. I went out and researched the proper music for the period and then organised it to be played by a group that could have been typical of that period. The filmmakers didn't want to spend the sort of money they probably should have on an orchestra because it was not just the cost of the musicians but also the cost of a set to house them. It was supposed to be the first class dancing

Crocodile Dundee (Best)

salon of a P & O liner in the 1880s and because it was cheap labour back then they would have had a large string orchestra and not had to pay anything much at all. However we had to cut it down.

It's budget priorities. How important is that scene? Once again if you're talking to a filmmaker who's interested in the film making process, you'll sit down and talk about these things and do a trial costing. If it's too costly a scene may have to be restructured. That's collaborative filmmaking. Another type of filmmaking is where you get a phone call on Monday afternoon from a panic stricken producer on assistant telling you that they're shooting a playback scene the following day and could they possibly have some music.

I think that if you're going to be employed as musical director you should be involved in all sorts of aspects of the film. If you're being employed as a composer you should be interested regardless. Whether the filmmaker chooses to involve you or not is a completely different matter.

ROWLANDS: Very closely. I go on location as often as I can. When I'm writing I like to discuss the scene with the director and I'll play ideas. The most important thing is to know that you're getting the right feel for the scene. It has to be the right emotional direction.

CLIFFORD-WHITE: Depends on the actual person. Some of them will spend a lot of time with you and say "This is what I want" and if you've got a couple of hours can we go through the records now? And some of them come in and say "Well there's the show! It's not very good but I know you'll help it" and then walk out! And then you look at it and say "No wonder they didn't stay around!"

BEST: Very little. I don't think I've ever suggested to a director or producer that something be changed for my convenience. If directors like Gillian Armstrong are really interested they'll keep ringing you up with ideas. When you actually spot the film then often they've got fairly strong ideas but you don't have to take them into account. I've ignored plenty of instructions I've been given!

Once I've had all the input everybody can give me it's actually time for me to pull the telephone out of the wall and start work. Then I just have to look at the film and it's the film I'm being loyal to, not the director or the producer. If I feel there's going to be an enormous conflict between what I think the film needs and what the director tells me he or she wants then that's something that has to be nutted out before I go into the recording studio.

Q: Are you given scripts or rough cuts when you write music for film?

ROWLANDS: I'm given a script to start with and then I'm given the film. Timing is so intricate that you can only write to the finished edited film and I work my timings totally to what's happening in the film. There have been occasions where I've written a piece of music and the director has edited to it or shot to it but very rarely.

BEST: Normally I get a script but usually there's not much point in reading it because once a shoot is over there are more blue pages than any other colour! Almost invariably you end up with something that isn't what anybody entirely expected. Sometimes it's much better and sometimes it's not. The moment of truth usually comes when you see the first assembly.

With *Crocodile Dundee* I watched that first rough cut that ran about 2½ hours and I really enjoyed it. I sort of wasn't expecting to but I did. And as I worked on it and saw it more and more times I got more and more bored with it. I'm sure John Cornell won't accuse me of disloyalty when I say that. There isn't a film around that you can see 500 600 times without getting a bit bored. I had to keep reminding myself just what my first response had been and that's what is valuable. It's that first time you look at it. That's the *only* time most people are going to see it.

SMEATON: There's a lot of stuff said about this. The film that you're going to base your score on is decided by what they bring back and how they cut it together. If you read a script that's fine. However you've got to be very careful *how* you read it so that you don't become the director by proxy. If you read the script as intensely and deeply as you would say a short story or novel where you re-create it in your head then it's like a bucket of cold water in the face to see that the actual director has dared to interfere with your vision. You create mental blocks. I think you have to do *some* pre-thinking. You also have to know what they want from the music. They dictate that. I think that music is the servant of the film but I don't believe it should be the slave.

Q: What about the budget you have to work within?

CLIFFORD-WHITE: It depends on the project. There *is* a budget and it *is* worked out but the accountants usually don't tell you how much it is. They only let you know if you've gone overboard.

Film and television library disks of stock music cost about $40 per 30 seconds so it sort of stacks up. For music editing I charge by the hour but for scoring I give them a quote. However it does depend on the subject matter. I mean if someone wants the London Symphony Orchestra, they're going to have to pay for it! If you quote $6000 you've got to stress to them that they're not going to get an orchestra for that!

SMEATON: A rule of thumb overseas is that seven per cent of the budget goes to music unless it's a mega-million buck movie. Over here it's usually less than one per cent which is why it's so terribly unfair when they bring in an overseas composer and allocate a generous budget and an overseas type fee.

On *A Town Like Alice* it was spotted and scored to image like a feature film. In fact I had a better budget in many ways than I have had on some Australian feature films because Henry Crawford the producer actually values the function of music.

There's a very bad habit that's grown up in Australia as a result of jingles and has drifted across to film music. Advertising people will make a huge production out of going off to shoot enough material to make a 30-second commercial. They tend to say "Oh look we've got $X 000 for music!" This can encourage a certain type of composer to pocket the money and do everything he can on a synthesiser. What perhaps should happen is that the composer works for a fee which is quite separate from how much money is available to produce the finished track. Are we talking about one banjo player or the Berlin Philharmonic? Seventy minutes or 10 minutes of music? Even things like copying charges can vary from almost nothing up to $12 000.

The minimum fee on a US film is $US50 000. You're also paid a separate fee for conducting for orchestrating and for producing the music. You are given a music editor who is responsible for the budgeting scheduling etc. Out here unfortunately idiots like me started writing film ➤

A Town Like Alice (Smeaton)

The Picture Show Man (Best)

scores for next to nothing to help the industry get going and we made a rod for our own backs

BEST: They vary. Sometimes they're not bad and sometimes they're very bad! I did *Picture Show Man* 10 years ago and had an all up budget of $10 000 including my fee and all costs. On the other hand I've just done a film called *Custody* for Film Australia (which Ian Munro directed and is a terrific telemovie) and I had a total budget including my fee of $3000. There are still lots of films being made with small budgets. Sometimes you do them because you really like or respect the people who are making them or you think it could be something very interesting.

SCHUTZE: It'd be extremely unusual for a composer to get in before pre-production and be consulted as to... This is what we think we want in this film. What's it likely to cost? What normally happens is they say... This is how much money we have and this is what we want... and if the two things are completely irreconcilable you've got to try to figure it out somehow. Unfortunately because music's usually the last thing in the chain of production it suffers badly. Quite often you'll find that the production has chewed into its contingency budget severely and will then start using its music budget as its backup contingency and the music budget starts to disappear.

When you're raising money for a film particularly in Australia you're basically given a sum of money which is the maximum amount that you can credibly raise and you then have to divide it up. So the amount of money allocated for music is not based at all on practical considerations of what's required.

Q: What major disadvantages do you encounter as a film composer?

ROWLAND: I would say the biggest problem is being given very short time in which to produce music. Also the facilities within recording studios for recording orchestras are diabolical because there isn't the industry to support it. In Los Angeles for example there would be 10 places I could think of that are full time orchestral recording studios — big 40 foot ceilings, large enough to put 100 piece orchestras into — because traditionally they do lots of that kind of music.

Here recording studios have to be flexible to the extent that you have a jingle in this morning, this afternoon you'll have a film score in, then a rock and roll band on the weekend. We tend to go to a big orchestral hall like the Robert Blackwood. Hell out at Monash and record there to get around the problem.

BEST: The biggest complaint that I think all of us have got is insufficient time. The musician is usually the person who is squeezed hardest because he's the last in the queue and he's squeezed for time and budget. I mean, people say to you... It's a fairly small budget but we've got a fair bit in contingency so provided we don't have to claim on the insurance and we don't get too many wet weather days then there'll be a bit of extra dough and we'll sling it your way. And you know as you gaze at the ceiling while they say these things that by the time you get to record, there have been wet weather days and there've been problems with cameras and they've crashed a couple of cars they didn't think they were going to crash and they've had to employ a dialogue coach whom they had to fly in from Lithuania, and all the budget's gone!

There are wondrous exceptions. There are people like Tony Buckley who, after the making of *Bliss* came up to me and said "We're really pleased with what you did and we've managed to save $5000" (or whatever it was) "and we'd like you to have it". That's almost unheard of! Mostly you're the last one, so all the lost time and lost or wasted dough has rebounded endlessly until it's all on you.

Sometimes you've got as little as three weeks with a fine cut and that's really not very long. You'll get a film and there'll be eight months spent in production and two months spent in post-production. And the sound editors are always running late because the film keeps getting re-cut and they have to keep chopping up all their effects and dialogue tracks. What you'd ideally like to do is mix your music to effects tracks so you know what the sound editors are doing and where they've done something adventurous or different. There's a classic case in *Crocodile Dundee* where there's a kangaroo shoot. Sue goes to sleep in a sleeping bag and the next thing she's awakened — I think she sits up in terror. I was just using the cutting copy's sound which was a vague mixture of all the effects that were recorded live and a few that were thrown in to help them to cut. And so I imagined that these guys who are just 50 metres away and all firing their 303s have awakened her with her hair on end. We mixed the music that way and then we got in there and found that the sound editors had been instructed to have all this noise in the distance. So the music was inappropriate and we had to do some very hasty remixing and fiddling to make it work.

But there's never enough time. I'm sure if you talked to anyone — designers, cinematographers, scriptwriters, directors, everybody — that's what they'd all say. There isn't enough time.

CLIFFORD-WHITE: Oh yeh — money! I was told as a teenager "If you want to make money, become a real estate agent!" If you're a John Williams you're going to make a lot of money and it even took *him* 30 years to get where he is. He started off doing the theme to *Lost in Space*!

The biggest problem, however, is getting the film late in the whole stage and having very little time to do the music.

SCHUTZE: Depending on how you see the role of music in film (and I don't think it is self evident or constant) the composer is in the unique position of coming to the film at a point where it has started to exist outside of the director. It's far enough down the track to have its own logic and style and that might or might not be what was anticipated in pre production. If you have a genuine interest in film as a medium then you may also have a major problem. A good deal of music written for film in the eighties is indistinguishable from that written in the last decade because its composers write scores about film music, not scores for or about film itself.

So film changes and develops (however slowly) and the music stays in a sort of loop of dialogue with its own history. You need to know how and why film works.

Most of the films I have worked on have wandered during production into different

The Tale Of Ruby Rose (Schutze)

areas from those planned. A good director will realise this and brief you accordingly. When your instructions are inappropriate and based on material which didn't make it to the darkroom, you have the problem of writing for what you can see and the audience will see, or writing for what only the director can see. A popular solution is simply to write like Bernard Herrmann and hope no one notices.

SMEATON: I have recorded at Abbey Road, C.T.S. and Olympic in London, Glen Glenn (now Record Plant), M.J. Evergreen and a couple of lesser studios in Los Angeles, and in my experience, one of the biggest problems we've got out here is we do not have any special orchestral recording studios with good room acoustics. There's nowhere in Australia that you can put a big orchestra and match it up with good equipment and room acoustics.

Another problem is that a lot of Australian directors are incapable of telling you what they want. Briefing a composer is not always part of their craft skills. The composer often has very little control over the musical approach. This is odd, because on the one hand you're told that music is the last great creative input into a movie, and on the other hand you are not often treated as part of the filmmaking process.

Q: What role do you see music playing in the success or failure of a movie, and do you think the composer receives sufficient recognition for his or her contribution?

CLIFFORD-WHITE: The role music plays is huge — absolutely huge. There are some great films that don't need music such as *The Hill*, where you get the impression there's music but there isn't. Throughout the movie in the background is the sound track of soldiers marching around yelling 'Hup! Hep! etc.' which is a kind of music.

Another film that hasn't got music but you think it has is Hitchcock's *The Birds*. Bernard Herrmann takes the credit for that and in a sense there is a score because the soundtrack is electronic squeaks. Herrmann got into something that they had to put a stop to after a while because he was experimenting with specific sub-sonic tones. There were some that would make people cry, some that would make people laugh, some that would make people downright suicidal. It was a bit like subliminal advertising, and eventually it was stopped because it was considered too dangerous and unpredictable.

Some people are very ignorant about the importance of music to film, but some are brilliant, like Stanley Kubrick. He might spend four to five years doing his projects, and he spends as much time with the music as he does with the picture.

For years the film scorer was regarded as the guy who comes to paint the house when it's finished. However, I do believe that scorers are getting more recognition nowadays. I was really complimented one day when someone said they didn't hear the music in my show. They said, 'Why didn't you put any music on?' and I said, 'It is there!' That's the best thing that a scorer can be told. If they notice it and they're supposed to — like the theme — then great. But if they're not, and they say, 'Gee, I really liked that music over the tender love scene', then I'd say, 'Sorry, I've done wrong.' It's supposed to be a part of the picture.

Bernard Herrmann was asked what he thought music's role was, and he said, 'It should be an invisible shroud that comes out of the screen and links the people on the seats to what's on the screen.' I think it gets back to getting into the soul of the thing, not just following the action. You pretend the thing has a soul, and you get into the mood and the atmosphere — the psyche if you like.

ROWLAND: I think the recognition is growing. The industry here suffered very badly in the past because of television. In the days of the Grundys and the Crawfords, there was no such thing as live or specific music for television, and it set a terrible precedent. With shows such as *Homicide* and *Division 4*, it just came straight off a disk, and the next week you'd hear the same thing. There were always original effects dropped in — the only thing that was always lacking was music. It put music back an awfully long way in this industry, but it's now starting to change with the advent of specifically written music for mini-series, documentaries and television shows.

Picnic At Hanging Rock (Smeaton)

SCHUTZE: I really feel that the role of music in film needs to be reassessed. The division between score, ambience, effects and even basic sound editing will (sooner or later) become more blurred, as it has in other music. The speed with which this happens will depend on the ability of directors generally to realise the extraordinary importance of music in film and to become more culturally articulate. Music has changed in important ways in the last five years, particularly in the ways it can be made. Few directors, especially in Australia, are aware of the possibilities, and I think they owe it to their craft to take as much interest in music technology as they do in film stock and camera technology. It is pretty amazing that more skill, ingenuity and general flair is brought to bear in the average throwaway seven-minute dance single than on most modern feature film scores.

BEST: I think the only reason there's been a bit more attention paid to music in the US over the last few years is because there have been hit records coming out of films, but I don't think this is recognition of the primary role of a musician in a film. It's not necessarily something that we have any right to complain about. People are interested in what they're interested in, and no amount of bitching by the musical profession is going to make people change their list of priorities when they go to see a movie. They go to see particular actors and the work of particular directors. They can be visually ravished, because that's something they don't experience anywhere else. You sit in the cinema and you look at an enormous screen, so it's natural that you pay a bit more attention to what the cinematographer's been doing, for example, than you do to what the musician or the set designer's been doing.

It's a source of terrific frustration to me that every single year without fail in the *Sydney Morning Herald* when they report the AFI awards, they list the most amazingly obscure awards but they never list the music awards, and I think it has to be a reflection of how important people think it is. The positive side is that many of the directors are aware of what a difference music can make to their work. In England there's been a bit of visibility that has come about as a result of the fact that a number of composers who had reputations as serious musicians have done scores for films. Most of those scores I think were terrible, because they've been creating music rather than film communication.

I'm constantly asked by people whether I see the film before I do the music. They say to me, 'Oh, so you've seen it then?' as though I might say, 'No, I haven't seen it. I've read the script and then I just did some really nice music, and then somebody whistled it onto the sound track.' But that indicates, I guess, the depth of interest.

I think we in the profession can all expect film reviewers to show a little more interest in the craft, and it always disappoints me when I read a film review where all sorts of those craft aspects are not discussed. I'm really interested when I read a film review to know whether the costumes are good and whether it's well designed and whether it's a good music score and a good sound mix. All those things are interesting and a part of it, and I think it's a reviewer's job to talk about them as well. But they do it intermittently and dismiss it as well, and that certainly doesn't help the rest of the population to develop an appreciation for what we do. Mostly your music's not noticed unless it's loathed.

Bliss (Best)

CAMERON ALLAN: W

Cameron Allan is an articulate memher of what is generally seen as a fairly quiet eet: those who compose music for the screen. Since his feature debut at age 19 on Jim Sharman'e *Summer Of Secrets*, Allan's career has spanned a wide variety of productions for both commercial TV and the ABC as well as films for cinema release. Most recently he has worked on *The Umbrella Woman*, *Landslides*, the critically acclaimed documentary feature hy Susan Lambert and Sarah Gihson, and Haydn Keenan's *Pandemonium*. FELICITY FOXX talke to him about his side of the art.

Why do you work in film?

Initially it was because I wanted to be a composer and writing for film seemed like the best way I could develop as a writer The only real alternative is concert music I got involved in that when I was still at high school but stopped pursuing it fairly quickly

Don't you find it frustrating as a film composer , iaving been a concert writer, that you no longer heve en entirely free rein to compose exactly what you like?

You ve got much more freedom much more

But there's e director, there's en image

Sure I have to be at the service of e director to some extent but I can write for whichever instruments I want With a commissioned work I am obliged to stick to the limited concert ensembles that are already set up

But in meny weys a film score is just another sort of commission, isn't it? Lengthwise, moodwise, financially, it's dicteted.

It doesn't really make a difference There are limitations in every area of art The limitations in film scoring I just see as the practical side of the score It s just like writing a piece with a number of movements And the big difference in being e composer for film rather than working on e film in any other capacity is that at the end of it all the film score exists independently And working in film frees me from having to use ensembles I don t want to use which means I can do what I m more interested in — use the studio as a means of creating music instead

i can t believe you ve never been frustrated with e scene you have to score.

Sure I ve been frustrated but generally there are tricks you can pull to get there

But ee en artist it must annoy you thet it becomes e metter of 'getting there , rather then doing something really fentastic. Who e going to know it wes you who *made* e bad scene work enyway?

Music never saves a bad scene If you do it for yourself you can be happy The artistic satisfaction comes from seeing it, your music the direction the film as a whole

So film scoring for you wes more e necessitated choice of career then e natural one?

Absolutely But film is also the only reel art form of this century and I find that very attractive too It s the latest modern form of expression to involve many many crefts I can t think of anything quite like it since the enormous European cathedrals they built.

When you decided to move into film, how did it heppen for you?

Peter Sculthorpe recommended me for e job he couldn t do That was a series for the ABC directed by Stafford Garner and I ve been working with him ever since

And what do you now see ee the composer e role on e film?

To try to make something that edds to the individuality of the film

To do thet, what factors do you heve to take into eccount? You must be enelyeing more than juet visuels.

Oh yes you re concerning yourself with plot characters every nuance

What were you particularly conscious of when you wrote the score to *The Umbrelle Woman*?

Everything I wrote for that film was taking the main character's state of mind strongly into account. I think that was generally reflected in the darkness of the score It s a fairly pessimistic film really That s why it was such e challenge to work on I got a very good reection from the score too in a purely musical sense We released a 45 minute soundtrack LP with Virgin Records

Speeking of soundtreck releeses, how do you view the hit song in film soundtracke?

I hate it. Don t get me wrong I really like pop songs I ve spent many years producing them But when you put a pop song with a picture it simplifies everything You shouldn t need to explain pictures with a song The lyrics and individuality of the song draw too much attention to themselves The audience should be free to interpret the ending of e film how they like without it being written all through the end song Certain lyrics with certain scenes can be very satisfying though

Is there e type of picture you prefer to score?

I don t relate terribly well to domestic type comedies sitcoms I actually prefer the art film style

You've just finished working on *Pandemonium*. Tell ue about thet score

The score is really only consistent with the film s structure The music was worked on reel by reel so that each reel has its own flavour The director Haydn Keenan was very interested in bringing a mixture of elements into the score and in using e wide variety of musicians So we had Nathan Weks, who is e member of the Sydney String Quartet, playing extrapolations on Bach Then we used the Sydney Welsh Choir — 30 voices — because Heydn wanted a choir That was e completely different sound. Then there was some of that dark forties old-style underscoring we ve used sixties and seventies classic polica movie music to accompany scenes with secret agents There s every possible type of sound n there

It sounds rather like e cartoon with flashes of sound coming from everywhere, pushing it along et e really fast pace

There is that flavour to it yes We tried everything We even had one statement of the main theme played on bagpipes Haydn wanted them and I love ther sound The theme became amazingly creepy they changed it so much

The Austreilen film industry has been enelysed from ell angles. What is it like for a composer working on films in this country?

Well I think for anybody who works on the post-production side of Australian films low post production budgets are a big frustration It means that nobody gets a chance to make a film that is entirely bullet proof and complete Also there can be a big feeling of waning interest on some films as they enter music stage I can appreciate that the novelty there is al shoot stage has worn off to a large degree but films here are telescoped to their detriment n post-production in a way which doesn t happen in certain other countries

Where ideelly would you work then?

In Europe It s a question of balancing up lifestyle and what the country can offer you as far as work goes I like places with beautiful paintings to look at And in Europe they have a whole history of culture and storytelling behind them that we just don t have here More than any thing I thing it s important to surround myself with the sort of art I want to be creating because I do see myself as an artist

HAT'S THE SCORE?

IAN BRADLEY DOES

As Melbourne production house Crawfords faces yet another ownership change, PHILIPPA HAWKER hears from chief executive Ian Bradley about the changes he has already put in place.

IAN BRADLEY can sum up the pluses and minuses of Crawfords with practised ease. Last year he carried out an assessment of the company for Ariadne Australia Limited. At the time he was with DEL, of which Ariadne had a 19.9 per cent share. When Ariadne bought Crawfords in October last year, Ian Bradley was made an offer he could not refuse — to carry out the recommendations he had made for the future of the company.

He had been asked by Ariadne to assess Crawfords value and suggest "tactics to restore it to its former glory".

"I was surprised by what I found," he said. "People had suggested it was moribund, an insignificant force."

On the credit side, he said, he found Crawfords rich in assets and debt free, *Flying Doctors* had improved enormously since the first series, a miniseries pilot with potential was in production, and everyone was very supportive. On the debit side, he said, were underutilised assets, like the vast building in Box Hill the company owned, a distribution network that sold only final product, with no involvement in presales or co-production, a top-heavy administration with too much collective control, and "a complete lack of inclination to take a risk".

Since his arrival at Crawfords, a sound stage has been rebuilt at the company's Box Hill premises, post production, mixing and editing facilities have been upgraded, and will be available for hire. The production company has been split in two, with one side focusing on local product and the other division concentrating on overseas presales and co-production, with Crawfords 2000 hour library as a useful negotiating tool in these deals.

He is reluctant to discuss plans for future productions. The actor-writers from the cabaret comedy show, *Wogs Out Of Work*, are currently developing scripts, part of Bradley's policy to recruit the performers first.

"The Australian sense of humour is very good and universal, but by and large, with a couple of notable exceptions, the shows have been let down by the way they are directed and performed," he says. "There seems to be a school of acting that says if you shout loud enough and make funny faces you have to be funny, as opposed to the idea that if you emotionally involve your audience they will laugh and maybe cry with you. Therefore it seems to me that if you find people who have the proven ability to affect an audience in the way we require, again before you start spending your money, then you have a good chance of succeeding."

Crawfords will not be seeking money for development from funding bodies, he says. "Why tell rival producers what we'll be doing?" He adds. "I think it focuses the mind considerably if you're actually spending your own money."

The most significant changes he points to are "a reduction of overheads, the decision to make ourselves a much broader-based company, generating income not only from the production of local television, but also from its numerous assets — obviously the key to that is the rebuilding of the studio. The way that that's been done is indicative of what we're going to do. We decided that three weeks after I'd taken over, and within two months we shot the first episode of *The Flying Doctors* there. We're going to be spending about half a million to convert the studio, install lights and all the other back-up equipment we're putting in.

"The fourth series of *Flying Doctors* which goes in there effectively means that we haven't risked anything, what we've acquired is an income-generating asset. I know it sounds like being a bookkeeper rather than a television or film producer, but for the first six months or so in here that's mostly what I have to do.

"The priorities for me were to make the assets generate money, to put some long term development into operation, the third priority will be to look at the overseas distribution set-up — it has worked very well in some areas, and not very well in others — and to readjust it to the realities of film-making these days. The realities obviously are that 10BA is no use to us, so we're interested in presale and co-production partners, rather than 10BA agreements where we sell the product after we've made it."

There will be some of that type of risk taking, he says. "If you're making pilots, there's an element of risk, and that's another of the thoughts behind getting ourselves in a position where we have an integrated facility, because quite clearly if we make a telefeature that could become a series, we could shave $200,000 or $300,000 off the cost of that, because we have all the facilities here.

"The reasons that we were able to do it was because we had the backing of a huge company like Ariadne and therefore injecting funds to create income was easy for us, but I think Crawfords had funds to do anything they wanted themselves. But that would have been the thinking behind it, that it's very hard when you're a small independent company to put in that kind of risk investment. We put it in, and obviously it's shown results very quickly.

"There's a clear decision that has to be made in our sort of business and that's whether you aim specifically for the American market or specifically for the UK and European market.

"Given the style of product that Crawfords has made and intends to make, the European market is much more attractive to us. Without reflecting on the past, we will be concentrating most of our effort on the UK and Europe."

He doesn't feel too restricted by the Crawfords image, he says. "If

HIS SUMS

you look at things they have done very well, like *The Sullivans* and *Flying Doctors*, they have always achieved remarkable production standards at a very low cost, and that division of product obviously has to stay, but there's a limit to the value of it internationally

"The area that I think my particular expertise has been in is in filling that gap between film and television. Obviously that's slightly more expensive. If you look at shows like *The Great Bookie Robbery* which only cost just over $500,000 an hour, it's not very hard to see a situation where you can create that standard of production and still obtain sufficient presales to make it very viable. You have a longer build-up time and production time, so the two have to live hand in hand

"Perhaps our miniseries and telemovies may have a tougher edge than Crawfords has in the past, and certainly they will be designed specifically with the international market in mind, but that's not to say that we will be forsaking our Australian nest, but the ideas have to be able to travel. The tradition will stay, and the future will broaden

"There are fundamental stories that are relevant to just about every community and those are the stories that obviously travel. Giving them a specific Australian flavour and locale is a plus rather than a minus, and that's good for us, because I hate those shows that are placed in no country and no socio-economic or geographic environment. So it's really a matter of using universal stories

"A lot of those stories that deal with fundamentals of survival, greed and love will travel. What won't travel are stories that require a really specific knowledge of Australian history, geography and lifestyle. I don't think we've got a shortage of ideas; it is a difference in thinking that before you actually start, you say, 'How do I sell this in Germany, or the UK, or can I?' Those are the realities these days. It's a shame, but obviously we'd never make *The Dismissal*, which I thought was terrific, but it's not the area we're in, we're a commercial production house with large overheads and we need a specific type of product

"What we're now looking at more than the miniseries, because the miniseries don't give us enough long-term shelf life — they play once, and that's it — is to look more into the telefeature with series potential. That process has only recently started. So far, I've commissioned five scripts on that basis, they're self-contained, but have the potential for a spin-off series. In genre, location and theme, they exploit the advantages of Australia, that are mostly exterior, but fit them into a story that overseas audiences will understand.

"Our primary interest is, 'Will this work in Australia?' the second is, 'Will it work overseas?' and if it doesn't, 'Can we do it cheaply enough in Australia?' and, if not, we have a problem

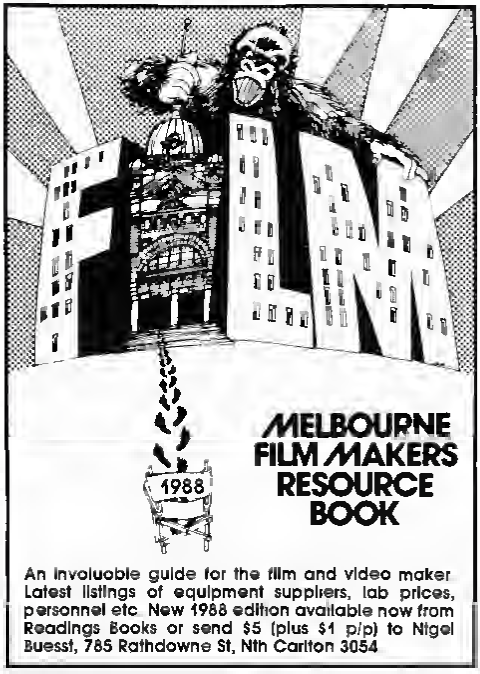
"Already a lot of the leading writers in Melbourne have approached us, a couple of them with interesting ideas, and most people in the television industry learned their craft at Crawfords, so it's nice to see them coming back and giving us another go.

"Most of the people working on long term projects are on staff, and most of the people who work on the short term will be hired in a freelance capacity, because we don't want to take on an overhead with product when we're not actually making the product

"Essentially the development process will be done this way. We don't have a head of development apart from myself, we're going out to the community at large to look for our ideas. Right from the start we've split it, so that it isn't traditional Crawfords development, although a lot of the people have worked for Crawfords before.

"You can't rush this, there's no reason to make anything you don't think is worth making, and one of the reasons for constructing the studio and those other income-generating resources is that we're not in a position where we *have* to make something even if we don't think it's very good. To make these sorts of commissions in a fairly short time is to me more than satisfactory. If I equate with PBL, I don't think that we commissioned more than seven or eight products in any given year, and I always thought we did extremely well if we commissioned that many.

"Of that number, during my time there I think we made 13 or 14, which is a very high ratio between development and production, and that's the way I like it to be. I like to do most of the culling before I spend anything."



MAKING AIRWAVES

The TV networks shake-up

Who owns what in Australian television? LIZ FELL looks at the takeover frenzy that has changed the outlook for broadcasting in Australia

TAKEOVER fever gripped the Australian TV broadcasting industry in 1987. In an atmosphere that resembled an overheated auction, price tags placed on the top Sydney and Melbourne licences soared to $400 million and projected earnings reached fantastic multiples. By October, when the share market finally crashed, all but one of the major metropolitan broadcast licences and the majority of regional licences had changed hands at enormously inflated prices.

The Australian TV industry is now dominated by three new corporate owners who have business interests spanning shopping centre development, tourism, gold mining, brewing and telecommunications. Each owner has moved swiftly to take advantage of new TV ownership limits and establish US-style networking structures. Mindful of Australia's small size in the increasingly global TV market, each has also established links with overseas networks and TV production studios to ensure a plentiful supply of broadcasting product.

The frenzied scramble to buy up TV licences was triggered by a Federal Labor government policy decision to establish three commercial TV networks across regional Australia. The powerful multi-media barons were granted permission to acquire any number of TV licences up to a ceiling of 60 per cent of the national audience, so long as they concentrated their power in only one mass medium. In the words of Federal Treasurer, Paul Keating, the aim was to create "Princes of Print, Queens of the Screen, and Rajahs of Radio".

The government's new policy was tailor-made for Rupert Murdoch, whose American citizenship was proving incompatible with Australian law prohibiting foreign control over TV licences. Since there was no equivalent law prohibiting newspaper ownership, Murdoch secured the government's blessing to make a foreign takeover bid for Australia's largest multi-media group, the Herald and Weekly Times. The takeover turned into an auction which involved almost all of Australia's media barons. Murdoch opened with $1.85 billion, Holmes a Court's Bell Group lifted the stakes to $2 billion, Murdoch countered with $2.4 billion, and John Fairfax Ltd made a late run with $2.5 billion.

Murdoch emerged as the Prince of Australian Print media with a national newspaper chain controlling more than 60 per cent of metropolitan daily circulation. As part of the deal, he sold off his controversial TV assets which included two Herald and Weekly Times TV licences and the major share in the two leading Network Ten licences.

NETWORK NINE — TV and Brewing

In a spectacular move which temporarily upstaged the Herald and Weekly Times auction, Network Nine boss, Kerry Packer, sold off his TV assets for more than $1 billion at the peak of the market. The purchaser was yachtsman Alan Bond who is said to have wanted a consolation prize after losing the right to challenge for the America's Cup. When Bond decided to float his TV assets several months later, investors judged he had been a trifle over-generous and underwriters were left to pick up a 27 per cent subscription shortfall. The crash created further problems, and Bond Media stocks are currently trading at a third of their original issue price. This has not stopped Bond from acquiring new TV assets and assorted other new properties such as the Chilean telephone company, overseas gold mines and overseas breweries. Meanwhile, Packer was the recipient of $750 million in cash, $200 million Bond Media preference shares — redeemable in 1990 — and a seat on the Bond Media board!

One long-term Bond Corporation strategy is to establish a global communications network. In Europe, it holds the major stake in British Satellite Broadcasting, which is franchised to provide direct broadcast satellite services, and minor shares in TV-AM and World Television News. In the US, it is investigating opportunities to invest in another direct broadcast satellite venture which could link in with the Network Nine TV facility based in Los Angeles. In the Asia-Pacific region, it has announced plans to buy an interest in TV-3, the consortium awarded the warrant to establish a third TV service in New Zealand. Bond Media has also acquired a 50 per cent share in Papua New Guinea's EM TV, and a 27 per cent share in Hong Kong's leading broadcaster, HK-TVB. Both these holdings must be reduced when the governments implement foreign ownership restrictions.

In Australia, Bond is well on the way to dominating both the commercial free-to-air and private pay-TV markets. Bond Media owns the four leading Network Nine TV stations, a 20 per cent share in the Queensland remote TV licence, and PBL Marketing, Packer's former company which holds rights to broadcast the high rating TV cricket. In the newly established private pay-TV network market, Bond has taken over the interests of Holmes a Court and Packer to secure a monopoly over satellite-delivered subscription services.

His Sky Channel narrow-casts sport and plenty of Bond beer commercials to 3000 subscribing hotels, motels, clubs, betting shops and racecourses in Australia, plus a few hotels in New Zealand. Since there are no regulations specifying ownership or cross media limits for private pay networks, Bond's only barrier to future expansion is satellite capacity — and he has plenty of

MAJOR METROPOLITAN TV OWNERSHIP

Market	Commercial Network/Owner			TV Homes
Sydney	Seven (Skase)	Nine (Bond)	Ten (Lowy)	1 094 000
Melbourne	Seven (Skase)	Nine (Bond),	Ten (Lowy)	1 012 000
Brisbane	Seven (Skase)	Nine (Bond)	Ten (Haynes)	487,000
Adelaide	Seven (Skase)	Nine (Lamb)	Ten (Lowy)	370,000
Perth	Seven (Skase)	Nine (Bond)	Ten (Lowy)	336 000

TV OR NOT TV? How would *Network*'s Faye Dunaway fare in the tangled broadcasting webs of the eighties?

this He has tied up all the suitable capacity on Aussat, making it virtually impossible for potential competitors such as Hoyts and Village Roadshow to gain a foothold in the present market

When the government lifts the moratorium on providing pay-TV to the public in 1990, Bond will be in a key position In January, he made a bid for Moviehnk Corp , a small company supplying videotape entertainment to hotels and motels If this succeeds, Bond Media's Satellite Leisure Services subsidiary is expected to deliver a new movie service direct to subscribing hotels

NETWORK TEN — TV and Shopping Centres

Murdoch sold his two Network Ten TV stations to the Westfield Capital Corp./Northern Star group headed by Frank Lowy, a major developer of regional shopping malls in the US and Australia In a series of clever manoeuvres, Lowy (also known as Mr Shopping Centres) has spent nearly $1 billion establishing a coast-to-coast network which includes ownership of stations in Perth, Adelaide, Melbourne, Sydney, Canberra and several plum NSW regionals He financed the deals through equity and some long-term interest-free debt Murdoch helped him along by keeping a 17 per cent stake — just over the maximum permitted a foreigner under Australian law

Lowy's investments backfired in terms of share price when WCC/Northern Star stock plunged 75 per cent from the 1987 peak after the crash The Northern Star stations are currently valued about $260 million below cost, and Lowy has conceded that WCC is in a negative cash flow position To reverse this flow, he may try to convert Northern Star into a Westfield subsidiary

Despite these setbacks, Lowy is pushing ahead Network Ten has first right of refusal on product from Fox Film, Murdoch's US subsidiary It also has eight new Australian productions including a comedy, two new current affairs shows featuring some of Australia's top TV journalists, *Late Night Australia* hosted by Don Lane complete with talk back TV, a soap called *Richmond Hill*, and the Kennedy Miller series *Dirtwater Dynasty* Some extra rating points may be picked up with the Network Ten affiliate in Brisbane acting as host broadcaster for Expo 88 But more important is the $10 million Lowy has spent securing the rights to broadcast the high-rating summer Olympic Games

NETWORK SEVEN — TV and Tourist Resorts

When John Fairfax Ltd finally decided to sell its three Network Seven stations in Sydney, Melbourne and Brisbane, the market for TV licences had commenced its slide The three stations are now controlled by the Queensland-based Qintex group, headed by financial whiz kid and international tourist resort operator, Chris Skase A former Fairfax journalist, Skase managed to negotiate an excellent deal with his old employer He paid $780 million for the three Fairfax metropolitan licences — a price tag critics claimed was too low In addition, his final interest-free payment of $285 million is not due till 1990 Another generous deal with the Bell group in March this year delivered the Perth and Adelaide licenses and pushed Qintex above the 60 per cent ownership limit The government is under pressure to lift this limit to 75 per cent as originally planned Otherwise, Skase must sell some assets and the most likely purchaser is the small regional TV operator, Paul Ramsay

Skase has relaunched the network as the Australian Television Network (ATN) with a national audience reach of 90 per cent In the north east, Qintex owns stations in Mackay and the Sunshine Coast which will eventually broadcast to the whole of regional Queensland In the south east, it has signed an affiliation agreement with Paul Ramsay's new Prime network which will broadcast across all of regional NSW and Victoria Ramsay has recently formed a joint production venture with New York-based D L Taffner Ltd The new Australian based company, Taffner-Ramsay Productions, will liaise with the Theatre of Comedy's light entertainment division in the UK and Pat Ferns Comedia in Canada to produce programming for the international market

Qintex America Ltd has secured 35 per cent of the Los Angeles-based Hal Roach Studios Inc. (HRI) which has a minor interest in two independent US TV stations HRI has recently established a joint production and distribution company with Robert Halmi, an independent producer based in New York It is best known, however, for the controversial colourisation process which it applies to old black and white movies and TV series A deal with MCI Universal gives HRI the rights to colour and distribute some 400 hours of MCI product until the year 2000 This will supplement the revenue HRI gains from colourising its library of more than 1000 titles

In the future, Network Seven viewers can expect to watch coloured versions of old US favourites such as *McHale's Navy*, *Leave It To Beaver*, *The Munsters*, and *Dennis The Menace* Australian productions include the soap, *Home And Away*, and John Farnham 'live in concert' from Skase's Sheraton Mirage Gold Coast resort He has even promised to deliver 285 hours of Australian content this year in contrast to the 104 hours required by the Australian Broadcasting Tribunal

The major loser in the Australian TV stakes was the highly-geared Bell group led by Robert Holmes a Court Hacca missed out on the big TV league after refusing to pay inflated prices for licences early in the year Then he got trapped by the new cross media rules which prohibit ownership of a TV station and newspaper with 50 per cent of its circulation in the same market After the October crash, he was left trying to sell off $2 billion worth of assets including the two Network Seven affiliates in Perth and Adelaide "We found ourselves in the eye of a cyclone," he told shareholders at the annual meeting in December

MOMMY, WHAT

Sex, death and family movies

Is there a new sexual morality evident in recent American cinema? SHELLEY KAY checks out what's happening to the family, coupling and couples on screen.

"Some genres must evolve as swiftly as society is thinking about itself . . . Hence genres can't be defined/described in terms of formulae/stereotypes/pre-existing structures, they accord as high a priority to twists, surprises, innovations, originalities, explorations of uncharted experience ('creativity')
*— **Raymond Durgnat***

I. ON-SCREEN SEX

We are indebted to that harbinger of doom, David Cronenberg, for his chronicles of the dissolution of sexual mores: *Shivers*, *Rabid*, *The Brood*, *Videodrome* and, recently, *The Fly*. Sex has become a problem in the space of cinema and, although many eighties films do not reflect the hysteria, horror and humour of Cronenberg's prodigious works, we get a sense of their interrelatedness *in extremis*. (Compare *The Fly* with *Something Wild*: both begin as romantic comedies but a rupture in style gives way to a fatal climax where the audience feels sympathy for the deceased.)

On-Screen Sex is no longer one big easy: it is undergoing a process of general deglamourisation. It is deglamourisation to the point of graphic absurdity, where varying degrees of comedy, tension, death or disenchantment are associated with the sexual act: the kitchen scene in *Fatal Attraction*, the primal-like flashback in *Less Than Zero*, the aerobic contortions of *The Fly*; Dennis Hopper's inhaler sequence in *Blue Velvet*, motel room bondage in *Something Wild*, the sleeping bag climax in *River's Edge*, *The Big Easy*'s nervous tension against the bedpost; *The Witches Of Eastwick* in toto. It could be argued that On-Screen Sex is being 'humanised' but maybe it's just being deterritorialised in one area in order for it to be reterritorialised in another. For instance, whereas hysterical heterosexuality in American film is moving towards some rediscovery of a new and purged coupling of various characters (*Something Wild*, *Fatal Attraction*), homoerotic fringe films eulogising pleasure and enforcing an erotic aesthetic are finding a viable market place (*Law Of Desire*, *My Beautiful Laundrette*).

In these neopromiscuous times the re-evaluation of popular

opinion concerning sexual activity rests with the American man and woman's ability to decide whether or not to reinvent a functionary and pleasurable monogamy which is based on a mutual zaniness/outlandishness, or to re-establish the suburban American dream (S A D.) No matter what the choice, we are assured of a happy ending as long as the couple are united in their quest: the romantic stationwagon ending to *Something Wild*, the mutual married bloodiness of *Fatal Attraction*, the return of the red robin in *Blue Velvet*, the smug moral imposure of *Less Than Zero*, and, even within the science fiction of *Robocop*, there is a hint that the bio-mechanical cop will get a mate in the form of a regenerated Nancy Allen.

II. IDENTITY CRISES IN W.A.S.P. TERRITORIES

If the venereal nightmare of the seventies is consummated by the life-threatening disease of the eighties (I am referring to AIDS) then we are living in a world stricken by fear. It is this fear that films like *The Fly*, *Less Than Zero*, *Blue Velvet* and *Fatal Attraction* exploit for entertainment value. But out of this fear (a fear of contracting the unknown) ensues a crisis of the yuppie-like identity: the genetic transformation of Jeff Goldblum into Brundlefly is the most extreme example of this phenomenon, Charlie Driggs in *Something Wild* discovers he must give up his S A D. existence in order to find true happiness with Lulu/Audrey; Blair gives in to Clay's moral correctness in *Less Than Zero*; Jeffrey Beaumont discovers his submerged self in *Blue Velvet*; and, in *Fatal Attraction*, Dan retreats to a suburban haven once the illusion of free sex on the meat market breaks down — not that Dan's haven is light years away from Cary Grant's innocent escape in *Mr Blandings Builds His Dream House*!

a. Masculinity Metamorphosis

Nothing is what it appears to be. Ambivalence. Strangeness. Shifting roles to fit new equations in a changing sexual >

The Fly (left) *Blue Velvet* (above)
Fatal Attraction (right)

climate. *Something Wild*, according to Maurizio Viano, "celebrates the wildness of not being oneself all the time, since the very notion of being *one* self is a commonsensical habit to be stopped". Thus Charlie Driggs throws out his grey flannel suits and embarks on a new, nonetheless daggy wardrobe that will set him apart from the ever black-clad attire of his antithesis, Ray. Whereas Charlie relinquishes the suburban American dream for a more delicious pleasure, Dan from *Fatal Attraction* recedes into the dream because he cannot cope with something wild (that is, the unrestrained sexuality Alex offers him). Dan is adamantly fixed in his role as husband/father/solicitor. But, like the character of Cosmo Vitelli in John Cassavetes' *The Killing Of A Chinese Bookie*, Charlie Driggs finally admits he cannot live up to the mainstream role he has always expected to play.

b. Single Woman/Single Mother

Bar the monogenetic Louis Gossett Jr character in *Enemy Mine*, probably the most exciting single mother to emblazon the screen in the past few years has been Sigourney Weaver's Ripley from *Aliens*. Ripley seems to put a cap on the cycle of science fiction single moms: *Close Encounters*, *Starman* and *The Terminator*. She is pragmatic, apparently unemotional, actively resistant to impotent (masculine) authority, and capable of facing up to primal and psychological fears despite any threat to her life such action might present. For those who continue to imbue *Fatal Attraction* (and the destruction of the Glenn Close character) with over-anxious significance I suggest they cast a thought to the generation of positive single woman types/personalities in recent films: Catherine Mary Stewart in *Dudes*; Cher in *Moonstruck* and *Mask*, Melanie Griffith in *Cherry 2000* and *Something Wild*, Rosanna Arquette in *Nobody's Fool*; Ellen Barkin in *The Big Easy*; Molly Ringwald in *The Pick-Up Artist*; Madonna in *Desperately Seeking Susan*; Marilia Pera in *Mixed Blood*; Jennifer Grey in *Dirty Dancing*; Helen Slater in *The Legend Of Billie Jean*; Gena Rowlands in *Gloria*, Joan Jett in *Light Of Day*, and Bonnie Bedelia in *Heart Like A Wheel*. See the multiple strokes appear, witness the new woman: it's not a homogenous nightmare. Most of these characters want something and they get what they want, be it power, knowledge, sex, love, justice, fame or some combination thereof. They are definitely not rigid, little stereotypes.

c. Chameleons and the Absent Father

Compare Seth Brundle's intractable personality (as indicated by the five identical suits in his wardrobe) to Daryl van Horne's chameleon-like character in *The Witches Of Eastwick* (did you see his gaudy jackets and zany trousers, accompanied by fantasy outfits to suit the moment?). Seth Brundle, the rigid scientist, ultimately becomes Brundlefly, a genetic transformation of man into Other. Daryl van Horne, however, withstands the multiple magical assaults upon his body but is eventually relegated to the role of passive (and near absent) father when the three recently liberated single mothers-cum-career women-cum-witches of Eastwick cage him in a prison of multiple TV sets. As van Horne suggests in woe, "Life is full of men running around putting their dicks into things [is he commenting on patriarchal relations?] but only women have the power." Meaning what? That Daddy's not allowed to live here anymore? Is that why Dan's wife orders him to leave their suburban 'paradise' after he tells her about his 'affair' with Alex? Or is it more likely that men are rendered impotent against the maternal climax: Hicks is unconscious while Ripley exterminates the Mama Alien, Dan watches as his wife kills Alex. (Note well that in *Blue Velvet* Dorothy Vallens' on-screen maternal *jouissance* scene is postponed until both her husband and Frank Booth are dead.)

d. The New Child

The end to *The Fly* is a bit of a cliff-hanger. (*The Fly: Part II* is on its way.) Even if Veronica's pregnancy was an elaborate horror effect, Brundle had sex with her after his teleportation and consequential genetic bondage to the fly. Will Veronica's baby be like Rosemary's? After Larry Cohen's murdering baby rampages of the seventies (*It's Alive, It Lives Again*) and

Something Wild (above), *Raising Arizona* (right)

the horror children of the same period (see *The Exorcist I & II, Omen I & II*), many eighties' films are obsessed with lovable and/or comical babies: *Raising Arizona, Blind Alley, Nice Girls Don't Explode, Three Men And A Baby, Baby Boom*, and *For Keeps*.

If the technological revolution dictates changing and/or mutating identities then it follows that the children manufactured in the next few years will be a hit like Newt from *Aliens*: survival oriented, mildly androgynous, resistant to adult fairytales. In *Fatal Attraction* Ellen appears more like a boy than a girl as she rehearses the part of a soldier for a school play (like a six-year-old St Joan?). In the Spanish film, *Law Of Desire*, Ada chooses to revolt against her natural mother and opt for the transexual Tina whose maternal influence is graciously received. These kids aren't naive: they are little people sophisticated enough to love Pee Wee Herman and would probably wonder why, for instance, the ABC could conceive of putting his show on in a late night slot while in America it's programmed as daytime children's TV.

III. A NEW, CLEAR FAMILY OR GENERIC PERMUTATION?

So what does Pee Wee Herman (the 'luckiest boy in the world') have to do with anything? Well folks, American kids are growing up to be American adults — a nightmare for some, a utopia-come-true for others. Glancing around at the cinematic indicators I get the feeling we're dealing with a heterogeneous family system — a surrealist one at that! (Echo a line from *The Lost Boys*: "Great, it's the bloodsucking Brady Bunch".)

Genre junkies have been going crazy trying to pigeonhole the new breed generic permutations taking place within American cinema (eg, *Extreme Prejudice, Witches Of Eastwick, Fatal Attraction*). Similarly, American cinema is trying to get a hold on the future of the American family and the results are, if anything, impelling. At a time when one might expect a contraction towards a purely monogamous and nuclear arrangement in an AIDS-free environment, the mainstream and fringe film industries keep presenting us with competing and viable alternatives: single mother households (*Eastwick, Blind Alley*), extended families/communities (*Moonstruck, Mixed Blood, Suburbia*), multiple parent childcare (*Three Men And A Baby*), impotent parents (*River's Edge, Over The Edge*), revised nuclear family (*Light Of Day*), childless homes (*One From The Heart*), holy family (*Reborn*), broken homes (*The Color Purple, Empire Of The Sun*), America, home for the brave (*Dudes, Pee Wee's Big Adventure, Bronco Billy*). A regular pot pourri of choice with an emphasis on the notion that everything is permitted as long as it provides basic values about caring, comfort, identity (and with that adaptability) as well as love, pride and a passionate life.

However, films like *Fatal Attraction* would like us to believe that there is no hope for any set of relations bar the monogamous, nuclear family. But let's look at *Fatal* another way: the rupture set up in this film could mark an end (for now) of the blonde sex goddess. Glenn Close in her role as the Other Woman (Alex) is but mere parody of a Marilyn Monroe model (the eternal Other, *par excellence*). Glenn Close: threatening, vindictive, medusa-like; Marilyn Monroe: vulnerable, unthreatening, childlike. (In *The Seven Year Itch* Tom Ewell goes back to his wife, too.) But so what if American cinema chooses to create a monster and then destroy her — who complained when Ripley sent the Mama Alien into orbit? And anyway, doesn't Adrian Lyne's last studied (but accusing) shot of the family photo leave an ugly taste in your mouth? The suburban American dream? Who can take it seriously? Murdering Alex was a necessary textual knot in the film but morally the finger always points to Mr and Mrs S.A.D. (the Macbeths of the eighties?). And finally, isn't the sympathy you feel for Alex not unlike that you have for the violent but charismatic Ray (another bathroom victim) in *Something Wild* or junkie-cum-prostitute Julian in *Less Than Zero*? Let's face it, Alex is just another victim (albeit controversial) in the (hetero)sexual race to find a perfect partner. Why all the fuss?

Australia at CANNES

Cannes 1988 takes place at a particularly crucial time for the Australian film industry. While the representation is a little smaller than it has been in past years, there is still a varied selection. We talk to Vincent Ward, director and writer of ***The Navigator****, an intriguing journey into the present from the past which will be screened in the official competition; David Parker, writer and cinematographer on* ***Rikky And Pete****, successor to* ***Malcolm****; Luigi Acquisto, whose short film* ***Spavantapasseri*** *has created a lot of interest in his feature debut,* ***Hungry Heart****; and Maggie Fooke, whose animation* ***Pleasure Domes*** *has been selected to take part in the short film competition. We present our guide to the Australian films in the market place, a who's who on the Croisette, a guide to the New Zealand movies on show, and a comprehensive guide to the film, telefeature and miniseries activity of the past year.*

Rikky, Pete

After *Malcolm*, which did for the tram what *The Italian Job* did for the Mini, and had reviewers rummaging through their thesauri in search of synonyms for 'charming' and 'delightful', what have the Nadia Tass-David Parker team been up to? Once more, actor-turned-director Tass and stills photographer-turned-scriptwriter-and-cinematographer Parker have co-produced a film that features an array of gadgets. PHILIPPA HAWKER finds out from David Parker why it isn't *Malcolm II*.

"I'm pretty sure there are a lot of people out there going 'Let's see if they can do it again — and I hope they can't' I know from kicking around on film crews that people are like that," says David Parker, reflecting on the problem of a successful debut film "Some segments of the industry would like this film not to be the success that *Malcolm* was They feel, 'How come someone can suddenly write a script, and his wife directs it and they make a film that's successful when we've been plugging away for 15 years?'"

So, after *Malcolm*, what? It could easily have been *Malcolm II* "We certainly had many offers to remake it in the American way, but we were quite affronted by it all The film is quite dear to our hearts, and an influx of money isn't necessarily going to improve it"

The next Parker-Tass film, *Rikky And Pete*, moves from suburban Melbourne to an outback mining town Instead of focusing on three people sharing a house, it has a cast of 54 speaking parts What it most obviously has in common with *Malcolm* is gadgets Where the first film had wastepaper baskets that held up banks and getaway cars that split in two, this one features a contraption that delivers newspapers as if they were paper planes and a mining device that is a cross between a mechanical Shetland pony and a back hoe

Parker admits that they had some reservations about using contraptions again, "I don't want us to be pigeonholed — all they can do is make films about gadgets In fact for Nadia, nothing could be further from the truth She'd much rather deal with actors They tend to be much less temperamental than the mechanical elements of the film."

Rikky and Pete are brother and sister in their late twenties Parker was particularly keen to explore the sibling relationship, saying, "I'm interested in the family I think it's something my generation moved away from in the Anglo-Saxon world, and I don't think we ever came up with any replacement for it Brother and sister as a lead relationship is not used very much, particularly in the commercial cinema"

When Parker and Tass were looking for finance, they found out why In a lot of cases, they were told that the pair should be lovers or, failing that, one of them should be an American The obvious problem — an American sister, an Australian

and mine over matter

RIKKY AND PETE: Stephen Kearney and Nina Landis

DIGGERS Denis Lees Bruce Spence and Bruno Lawrence

brother — could be solved by the girl having been a university student in New York for a couple of years.

They stuck out for siblings, and an all-Australian cast, but they took a long time to cast the leads The delay caused them some anxious moments. "We had the presale and we had to go out on a limb with United Artists to convince them not to have any Americans in the picture We felt, and we still feel, that a hybrid film doesn't have the same chance of success as one that is pure And to give them their due, they did have faith in us"

The casting problems, Parker says, were twofold "I think there's any number of people who can play lovers or potential lovers, but to grasp the brother-sister relationship isn't as straightforward. And I don't think there's a massive choice anywhere for leading men and women in that age-group

"We looked at a lot of the more experienced people and felt that none of them was right for the part And there weren't a lot to choose from Then Nadia started to look at the people she thought had the qualities without the experience"

As Rikky, geologist, folksinger and the more practical of the two, they cast Nina Landis, an actress with some television experience As the withdrawn Pete, at odds with his father and the law, they decided on Stephen Kearney, half of the comedy duo Los Trios Ringbarkus

Having cast relatively inexperienced actors, they aimed for a long rehearsal period "Nadia arranged for an American drama teacher, Carol Fox-Prescott, to spend a week with the leads, but also with any of the other support cast who wanted to be involved, working through their characters and the acting process in general, and I think that helped a lot. She spent five weeks rehearsing with Steve, and three with Nina, before we started shooting We had an amazingly strong support cast — Bill Hunter, Bruno Lawrence, Bruce Spence, Rod Williams, Ralph Cotterill — and we had to be really careful that these parts didn't swamp the leads"

Parker believes that the lack of a screen actor tradition is a problem for Australian cinema. "*That's* the area that needs more developing, apart from that old cry of, 'The scripts, the scripts', of course," he says. For him, it's not so much the scripts Australia lacks producers with the experience to guide a script through all its stages, and match the personnel to it

He and Nadia Tass have chosen to take on that role themselves. "The hardnosed businessman aspect is not in keeping with the creative process — there's a reason why there are different people doing those jobs You've got to be unaffected by the knockback in the morning if you're writing in the afternoon It's wearing, but with it comes peace of mind You know what the deal is"

The script for *Rikky And Pete* was not written directly after *Malcolm* There was another one in between, which David Parker brought to revised first draft stage before he shelved it. "It was about a film crew, and I started seeing so many films that were about the industry, about actors or singers, that I started to think it was a pretty strange direction to take — reflecting our industry rather than society at large. I took some of the characters and some of the film-within-a-film elements and put them into *Rikki And Pete*, so if I were to persevere with that one I'd have to change it a bit"

Parker and Tass work together on "the flow of the film, what the psychological base should be, and then weave a story around it" For *Rikky And Pete*, they decided that the brother and sister should come from an upper middle class family, not from the working class like Malcolm "With them, we wanted to examine the idea that everything is clearcut Just because they're well off, that doesn't mean they're going to have an easy life We wanted to examine the struggles that those people have, the questioning of the values of that whole class, but at all times to place that as a base for comedy If you give it a base that has integrity and truth about it, and build the comedy on that, it gives the audience much more than they expect"

The outback setting gave the film a rich variety of characters, he feels "It's crazy that so many films made in this country ignore the weird and wonderful variety of people here, specially in the outback. As we do in this film, you start to question normality, and you certainly start to question what you're up to yourself, which is what Rikky and Pete go through"

Rikky and Pete leave Melbourne for a mining town and, briefly, Pete gets a job down a mine Parker himself spent a year at Mt Isa after he had dropped out of an engineering course in Queensland, and before he started a photography course. "I was just in awe of it," he says of the job "I'd been to a private school, university, I'd had vacation jobs at Myers — I'd certainly never been a labourer"

They filmed a scene down a mine, 3200 feet under. "It went amazingly smoothly considering the difficulties that were involved It's only a small segment of the film, but I think it's important to show it What comes out of it in the film is that Pete decides that there's got to be a better way, and he and his sister end up starting their own mine. She is a geologist, and finds a place where there is ore that is easier to get at He devises a machine that, as they say in the film, does the work of three

"It's an odd-looking machine, and I suppose that in a practical sense it's pretty questionable It was extremely difficult to make, and I actually figured that no one else has done it before They used walking things in *Star Wars*, but they were models the stresses are quite horrific when you try to make something that will carry a person and walk You don't realise how well-designed your legs are" A lengthy testing program was carried out up and down the street where their production office is situated

The next Parker-Tass project is not yet decided At the moment, Parker is looking at a script based in Beverly Hills, that he says is "really appealing" And the experience of *Rikky And Pete*, with hardly a day in the same location, has had some effect on his current script. "What I'm writing now tends to be interior, inner suburban," he says ruefully

CONGRATULATIONS!

Agfa-Gevaert congratulate Kennedy Miller, Network Ten Australia, the cast and crew of "The Year My Voice Broke".

Agfa is proud to be associated with this award-winning film. Director John Duigan, and Director of Photography, Geoff Burton, chose AGFA XT 125 and XT 320 film for the production.

AGFA XT 125 is a medium speed colour negative film and XT 320 is a high speed colour negative. Both are used together without any perceptible difference in photographic quality.

NETWORK TEN AUSTRALIA

AGFA XT 125 AND XT 320. "They reflect the best of you."

AGFA Agfa

MELBOURNE 875 0222, SYDNEY 888 1444, BRISBANE 352 5522, ADELAIDE 42 5703 AND PERTH 277 9266

Vincent Ward's *The Navigator — A Medieval Odyssey* travels between past and present, colour and black-and-white, dream and reality. MICHELE NAYMAN talks to director Vincent Ward about the film, a Cannes competitor

THE NAVIGAT

Vincent Ward's past dreams of the future

THE NAVIGATOR: Hamish McFarlane and (inset) scenes from the film

It was 4 am in Auckland and the hoses were empty. There was still half a mile of road that had to be watered down if the sheen was going to be consistent. Vincent Ward, writer-director of *The Navigator*, found some buckets. The rest of the street was watered by hand.

"One of the elements of the film I was trying to achieve," he explains, "was a look of reflective surfaces in the 20th century, so that things would have a translucence, an incandescence, a phosphorescence. I know I pay a lot of attention to detail. It drives everybody mad."

"There are times," says Geoffrey Simpson, director of photography, "when you want to wring his neck. But then you see the results, and the results are very distinctive."

The Navigator is set in a Cumbrian village in the north of England in 1348, at the time of the plague. Connor, a village leader, returns from a journey outside the village with tales of mass death. There is talk of the need for a pilgrimage to raise a cross on the greatest cathedral in the world before sunrise if the village is to be protected.

Connor and four other men set out on this pilgrimage, guided by the dream of a boy. Griffin, the child, tells his vision of a tunnel to the other side of the earth and a cathedral there.

The men tunnel through the earth until they find the sewers of a great city, from which they emerge into the antipodean city of Auckland in the late 20th century. Until this point, the film is in high contrast black-and-white — "to provide an almost documentary-like feel of what must have been a harsh and colourless existence," Ward explains.

In 20th century Auckland, the film explodes into colour. The differentiation of place works well. What works less well, perhaps, is the differentiation of time. The narrative structure prepares us for the arrival in the city on the other side of the world but there are no narrative clues as to why the travellers should have jumped 650 years in time. At the end of the film we find that the journey had been entirely Griffin's dream (in

other words, he had a dream about following a dream), but it isn't explained that the dream was about the future. The audience has to take it on trust.

When asked about this, Ward tells a story he heard during travels in Ecuador four years ago. "A man dreamed of a city that glittered and reflected," he says. "In that place now, there is a small city of corrugated iron and glass. The thing that struck me was that it would be possible for someone who came from an impoverished background — unlike the wealthy and influential Nostradamus — to have something to contribute in terms of perception that could be vastly more accurate. Much of what is learned is forgotten. One assumes that one is more superior than someone 600 years ago, but in many areas we know less."

Ward says he has tried to make this point in the film by portraying the 20th century city "as seen through medieval eyes in terms of music and palette."

"The colours are medieval — the deep blues of the motorway and telephone lights, police car lights and the blues of the submarine. The music — an original score by Davood Tabrizi — has medieval tones, rhythm and range.

"The film is a medieval odyssey. It's the story of people meeting their ancestors, of people meeting their descendants. It's naive, involves a suspension of disbelief, is very childlike. I wanted a sense of wonder."

The most striking thing about the film is its visual richness, its painterly feel, and so it comes as no surprise to find that Ward originally trained as a painter. "I became a filmmaker by mistake," he says.

For each film — he's made four so far — he does a painting and works with storyboard artists. For *The Navigator*, he did extensive visual research into how medieval Celtic miners lived. At one time during the four years he worked on the film, he employed a full-time researcher in England.

The research didn't stop at the visual. Three accent coaches worked with the actors to produce the pronunciation and inflection of Celtic medieval English ("shay" for "she", for example, or the long vowel in "look"). The results are impressive.

Also impressive are the locations and the special effects. The film was shot over 10 weeks, between July and September 1987. Eight of those weeks were night shoots.

Locations included the top of the New Zealand Southern Alps, where access was by helicopter, and at the top of Mount Ruapehu. The tunnel scenes were filmed 100 metres underground at Waitomo, in the centre of the north island, where access was by rope.

Ward declines to talk about budget other than to say that *The Navigator* had "probably the highest budget of a New Zealand film to date". The budget has been estimated at $A4,300,000 (see *Cinema Papers* 66, November 1987). Produced by Arena Films, with the Film Investment Corporation of New Zealand, the feature is an Australian and New Zealand co-production, with the assistance of the Australian and New Zealand Film Commissions.

The Navigator became a co-production in 1986 when John Maynard, the producer, was unable to raise the necessary underwriting in New Zealand.

"This was despite pre-sales in the UK, USA and Australia which were a record for a New Zealand film," Ward says. "We approached more than 120 companies. At that time, New Zealand financiers were financing around $NZ40 million worth of American and English stage productions. In the same week that our film fell over, the main financier we were dealing with financed $NZ10 million worth of New York productions through tax breaks."

Ward, who is 32, made his film debut in 1978 with a 52-minute feature called *A State Of Siege*, adapted from a book by New Zealand novelist Janet Frame. His next project was a 45-minute documentary called *In Spring One Plants Alone*, which appeared in 1981 and which, with *A State Of Siege*, was shown in six US cities as well as in New Zealand.

Both films won several prizes. *A State Of Siege* won a gold medal, special jury prize, at the Miami Film Festival and a golden Hugo at the Chicago Film Festival. *In Spring One Plants Alone* was co-winner of the Grand Prix at the Cinema du Reel in Paris, and a silver Hugo winner at the Chicago film festival.

The film Ward is best known for, however, is *Vigil* which, in 1984, became the first film from New Zealand to be accepted for competition at Cannes. It is still the only New Zealand film ever to have had that honour. That film also won several awards and is expected eventually to make a profit.

Ward has written (or co-written) and directed all of his films but dislikes the word auteur because it's French. He's happier seeing himself in a New Zealand context.

"It's only in the last 10 years that there has been a concerted look at ourselves in New Zealand through film," he says.

After his acclaimed short, *Spaventapasseri*, Luigi Acquisto makes his feature debut with *Hungry Heart*. KATHY BAIL talks to him about his exploration of the damage that love can inflict.

The darker side

If Luigi Acquisto had the choice, his first feature film wouldn't have been about love. Perhaps a thriller, shot in black and white, exploring the darker side of a city. But a young director-for-hire cannot be too choosy, and in any case, you can explore a love story in any genre.

So when producers Rosa Colosimo and Reg McLean approached Acquisto with the script of *Hungry Heart*, the challenge was to set down his ideas, but within certain parameters. He saw an opportunity to make a film about the darker side of love, the tendency of relationships to reach an impasse. The bleak and reckless relationship between Sal (Nick Carrafa), a doctor returning to his mother's home after completing his internship in the country, and Kate (Kimberley Davenport), a country girl innocently adrift in the city, became the focus of the film.

Unlike Acquisto's celebrated short film, *Spaventapasseri*, the main strand of the narrative is about sexual conflict, although questions of cultural difference inevitably surface in various episodes. Cultural dislocation was at the heart of the earlier film. Subjective and more personal in tone, it shows a child's view of a new country and explores the tensions in a household shared by the child's parents and another Italian family well settled in Australia. Acquisto wrote, directed and edited *Spaventapasseri* in 1986 as part of the post-graduate course in film at Swinburne.

For Acquisto, scripting and directing go hand-in-hand and he welcomed the chance to develop further the script of *Hungry Heart*. "There were a lot of things about the first drafts (written by Colosimo, Angelo Salamanca and Josie Arnold) that I didn't feel comfortable with so they gave me the go-ahead to rewrite. It's been rewritten quite substantially. The framework was kept to faithfully, but the action, dialogue, idiosyncracies and nuances, even characterisations, tended to change. The process of doing that was good, Rosa was very flexible and supportive. The restriction was really time. The first draft was reworked in a couple of weeks and the second over a period of five weeks though a lot of that was during pre-production."

He wanted to start production with a tight script. The dialogue, particularly between the two main characters, is restrained, with a tendency to use visual images or sound to convey emotion. It is, Acquisto says, a deliberate strategy: "Dialogue is another texture along with visuals and sound and, if anything, should work as a counterpoint rather than reinforcing or doubling up on what we're seeing. So if you have a scene that appears to be quite casual in terms of what the characters are doing, you can have tension established through what they are saying. It's probably more powerful if it happens the other way round, if you see a tension between the characters and yet there is a trivial or harmless conversation happening between them. There is a dialectic established between what you're hearing and what you're seeing and that can be furthered through the sound structure.

"There was a description that Sartre used to describe Camus' work — and I'm not creating parallels at all between *Hungry Heart* and Camus! — when you read *The Outsider* it's as if there is a glass pane between you and the action. So that in a sense the action itself is quite clear but the significance of it is opaque. That's true of *Hungry Heart* to an extent: the action and the visuals are quite strong in telling the story but the characters' motives aren't always revealed through the dialogue."

Jaems Grant's cinematography (one of the delights of *Spaventapasseri*) gives *Hungry Heart* the polish and visual sophistication that is the basis of Acquisto's approach. Not that it always succeeds, the sparseness or minimalism of the design allows little room for error in the performances, but it is a risk Acquisto is prepared to take. "One of the problems I saw shooting on 16mm was a tendency for the film to become claustrophobic in the way that it was framed," he explains. "In one scene we removed the extras because they just seemed to be intrusive. Also, in this film I wanted to focus on the characters more than I did in *Spaventapasseri* where there is a greater tendency to locate the characters within a landscape, or a social and historical context. There are still elements of that style in *Hungry Heart* (in the latter part it seems to open out) but the tendency was to focus on the characters more directly.

"Even though visually the characters are often the focus of what is going on, there's still a distance there. It's as if there's a closeness to the characters but not an intimacy which perhaps some people find uncomfortable or unsettling. Part of that is that the characters aren't always confessing what they are feeling, a lot of it tends to work in fairly subtle ways, through metaphor, recurring motifs, and tensions. I think there is a certain terseness in the film."

Indeed, it is the moments when the characters begin to share stories of the past, of childhood, that the dialogue becomes denser, conversations are allowed to meander. It has been noted that in the novels of Marguerite Duras the first point of contact for lovers is to recount their childhood. "If it's significant perhaps it is because of that," says Acquisto. "Obviously it was also to give some sense of history to the characters."

Hungry Heart ambitiously attempts to tell a number of stories. Through its episodic structure, we are introduced to a gallery of characters who account for the comic, more absurd aspects of the narrative. Vito (Osvaldo Maione), the eccentric grandfather who, with eyes shut tight, regularly prepares for

# of love

death in the middle of the road outside the cemetery, Charlie (Mark Rogers), a petty crim intent on signing up Sal, and Mr O'Ryan (Norman Kaye) who attempts to charm Sal's mother, Mrs Bono (Dasha Blahova) with black flowers and purple prose.

Acquisto feels the humour, generally offered by the peripheral characters, balances the oppressiveness of the Kate/Sal relationship. "The original script had all these different characters, maybe not in the same form or doing the same things as they are doing now, and I needed to give them a certain weight and time within the film and humour was one way of doing that.

"The other relationships give resonance to the central theme of the film which is the tendency of relationships to reach an impasse, a point where they don't progress any further. That seems to be the case with the Mr O'Ryan and Mrs Bono characters and although there is no suggestion that anything is going to eventuate, it is in a qualitatively different way. Kate and Sal's relationship is not reflective at all of the damage it is doing to the two people involved, whereas there is a certain maturity with Mr O'Ryan and Mrs Bono, a suggestion of some sort of game-playing."

While the publicity for *Hungry Heart* insists that it is not a "flag waving" film, the film is nevertheless intent on working against stereotypes that exist in characterisations of migrant families. "One of the things was to suggest that the family had done very well for itself in business which is often the case with contemporary migrant families who have been here 20 or 30 years," Acquisto explains. "With the mother and son, I not only wanted to show conflict but some intimacy between the two of them. Also, having the family speak in English was an interesting choice, one that I wasn't initially comfortable with, but I think it works because it is a contemporary film: the grandfather's been here for 20 years, the kids have grown up . . so it's quite probable they would speak English at home. But in a film like *Spaventapasseri*, to have the characters speak English in a sixties setting of newly-arrived migrants would've reinforced those stereotypical images of migrants speaking in broken English in a very clumsy way."

Acquisto is working on a short documentary for an SBS series produced in conjunction with the Australia Council and has written a script for a feature film titled *Tiny Details*. Next time, however, he would like to move up a gauge and shoot in 35mm or even Super 16mm. And if he was to do another love story, he's sure it would be different. "I'd start with a situation that is perhaps bleak to begin with and move towards something that is more optimistic. I'd probably deal with older characters. Those characters are somewhere between adolescence and adulthood. So when you start with that, there's only one way to go . . ."

HUNGRY HEART: Kimberley Davenport, Nick Carrafa, Osvaldo Malone (inset)

A dome of one's own

PLEASURE DOMES St Kilda baths

Maggie Fooke's animation, *Pleasure Domes*, has been selected to take part in the Cannes short film competition. KATHY BAIL talks to her about landscape, animation, imagination and the view from her room.

Maggie Fooke's short animation, *Pleasure Domes*, for every one of its eight minutes, reverberates on many levels: it is a portrait of a crumbling seaside suburb being overtaken by business, a witty reference to Hollywood's fantasy image of the Riviera; a gesture toward the Impressionist painters and their obsessive concern with light and colour; a reminder of the dome that Coleridge dreamed, a discourse on Australia's relationship to Europe, and to the Aborigines, and, ultimately, a story whose beginning might be, "one day as I was sitting on my balcony . . ."

The view from Fooke's thirties-style apartment on the St Kilda foreshore inspired her to do the series of watercolour drawings that make up the film. It also led her to seek out old photographs of the piers, the promenade and the buildings (theatres, sea baths, fun fairs) that had once stood grandly in front of her window. She photocopied and hand-coloured the photographs and added them to the series.

She says *Pleasure Domes* is a personal, introspective film on, not simply her response to one view, but the nature of landscape. "It hints that our perception of landscape is never direct but always filtered through a set of constructs, either physical or psychological."

In the eloquent voiceover used in the film, we are told that although this is St Kilda, we could be anywhere, the view is familiar because we know it from a number of real and imagined places. "I often sit here looking out the window and some nights I feel like I could be anywhere in the world," says Fooke. "But I don't actually mean anywhere, any city. It's that image, the Riviera, Hollywood, Californian beaches. So Kric Hanscombe (the writer) literally used those words in the soundtrack: you don't mean anywhere, you mean Nice, Cannes . . ."

That idea is the trigger. The film continually opens out, cutting from images of music halls and thirties dance bands to a seaside panorama vibrant with colour, from a meditation on how the Kooris shaped the land with spiritual rather than material metaphors to a sequence on glamour as "devious magic". Seemingly infinite, there is a sense of play, and a suggestion that the "I" of the narrative voice is always shifting.

Fooke completed *Pleasure Domes* last year as part of the animation course at Swinburne, a course which gave her "time, access to equipment and someone to answer questions." She also made *Dream*, a film for which she had received funding but had had technical difficulty producing. An earlier experimental film made with Chris Knowles (who arranged the soundtrack of *Pleasure Domes*) and various slide installations were the basis for this work.

Partly because of her architectural background, Fooke has an adventurous approach to animation techniques. "I don't think the possibilities of animation have been touched. I think we've taken traditional styles of animation, and figures and characters, and stopped there. I hope we can start using drawn images — and that's after all, all it is — as we've become used to seeing them in graphics or painting. I have done a lot of landscape architectural drawing and rendering and I think these past interests have come through in *Pleasure Domes*. It also gave me a chance to see my own work in some contained form, I haven't seen that before."

Fooke used hundreds of drawings for the film, fewer, however, than traditional animation because she used "still" images. "The slow method," she explains, "no computer screens! The movement is basically done by dissolving each image into itself, or into the next one. It's all done by hand. Each time, I dissolved out over 20 frames and dissolved back in again, so I put the image under the camera, searched for the part of the image that I wanted to film, then filmed 20 frames, dissolving out on each frame. The movement comes from reframing the drawing or relocating the camera.

"A lot of the detail in the film, taken from the coloured photocopies, is down to what's called 2 field or 2 inches which is very small. Most of it's shot on 7 field. I think the biggest field size I used was 10. Most animation is shot on 12.

"What fascinated me was the texture that comes from the photocopies and the watercolour, the detailed line, and you can only get that when you look at a drawing in a microscopic way."

While filmmakers generally seek high definition and realism in an image, Fooke has a passion for "making things into texture", roughening and abstracting images until they are far removed from the original. Most of the original artwork was done on paper. However, the opening sequence which involved painting onto cell, used live-action film. Each image was shot twice, giving it a half-speed.

Like the image sequences, the soundtrack was layered, establishing, says Fooke, further associations: "Chris Knowles cut the sound to the image. He invented the sound for the dance sequence, he recorded excerpts of thirties music, looped different parts and put it through the synthesiser and manipulated it. All of the sound is taken from sound recordings and ambient sound effects records then looped, so it's perfect for the images. The film has a 'breathing' that comes with the repetition and also that 20-frame dissolve which is pretty constant — it's almost got a 1 second breath. The sound picks that up beautifully. But nothing was 'composed', it wasn't played and recorded."

It was, like the view from the balcony, invented.

Pleasure Domes: Animation: Maggie Fooke. Producer: John Bird, Swinburne. Sound: Chris Knowles. Text: Kric Hanscombe. Maggie Fooke. Narration (English and French): Julie Forsyth. French translation: Annie Fabulet. German translation: Erica Jacubassa. German narration: Sally Warburton. Assistance: Kate Cullity.

S·M·S

executive music producers for

Rikky and Pete

original score by Eddie Rayner
original songs by Philip Judd

additional songs by Crowded House, Keith Glass and the Honky Tonks, Blue Healers and new EMI UK signing Schnell Fenster.

SMS is available to act as music consultants on your next project
For further information contact Chris Gough or Jim Mountford.

Studio Management Services Pty Ltd 643 Chapel Street South Yarra Victoria 3141 Australia **Ph (03) 241 7483**
Inter 61 3 241 7483 Fax 824 0370

THE MELBOURNE CINEMATHEQUE

FILMS ACROSS THE SPECTRUM

POSTAL ADDRESS
G P O BOX 5083 AA
MELB 3001
ENQUIRIES 03-3283329

Screening highlights in '88 include:

June 29 – Kurosawa's Lower Depths

July 6 – Renoir's Diary of a Chamber – Maid

July 20 – Murnau Sunrise

Aug 24 – Truffaut Wild Child

Aug 31 – Harold Lloyd's Safety Last

Oct 5 – Film Noir Gun Crazy Big Combo

Nov 9 – Hawks' Scarface

Nov 23 – Yakkety – Yak with Flaus

Nov 30 – Sternberg's Dishonoured with Dietrich

MOTION PICTURE GUARANTORS LTD.

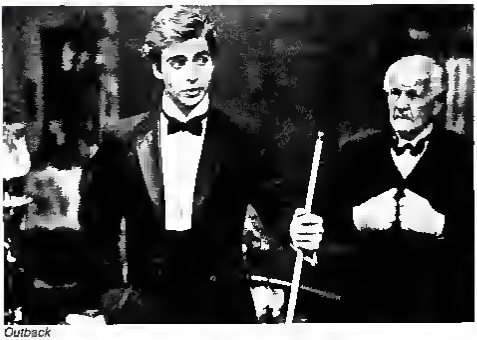
Motion Picture Guarantors are an international company providing completion bonds for more than 250 motion pictures and television series in North America, Europe, Australia and New Zealand with budgets in excess of 250 million dollars. M P G 's Australasian operations have bonded 20 motion pictures with budgets of over 45 million dollars.

Melbourne, 75-83 High Street, Prahran, Victoria 3181
Telephone (03) 529 8852 Fax (03) 51 6449

14 Birch Avenue, Toronto, Canada M4V 1C9
Telephone (416) 968 0577 Telex 065 24697

M.P.G.'S INTEREST IS ALWAYS TO MAKE THE DEAL WORK.

CANNES OPENERS



Outback

Incident At Raven's Gate

CALL ME MR BROWN

Scott Hicks and Terry Jennings have based their script on the famous 1971 Qantas bomb hoax. The music is composed by Cameron Allan (*see story p16*)

• Director: Scott Hicks. Producer: Terry Jennings. Screenplay: Terry Jennings, Scott Hicks. Director of photography: Geoffrey Simpson. Editor: Andrew Prowse. Art director: Lisa Elvy. Music: Cameron Allan. Cast: Chris Haywood, Russell Kiefel, John Polson, Vincent Bell, John Frawley, Edwin Hodgeman, Bill Hunter.

Running time: 90 minutes

CONTAGION

A suspense thriller about a contaminated mind, written and co-produced by Ken Methold. The music is by Bruce Smeaton (*see story p10*)

• Director: Karl Zwicky. Producers: Ken Methold, Leo Barretto. Executive producer: Tom Broadbridge. Associate producer: Richard Rooker. Screenplay: Karl Methold. Director of photography: John Stokes. Editor: Roy Mason. Production designer: Richard Rooker. Music: Bruce Smeaton. Cast: John Doyle, Nicola Bartlett, Ray Barrett, Pamela Hawksford, Kathy Gaffney, Chris Betts, Jacqui Brennan.

Running time: 90 minutes

TAKEOVER

A high technology comedy about the relationship between a man and his computer. Director Robert Marchand made the prizewinning short *The Cellist* and has the mini series *Fields Of Fire* to his credit.

• Director: Rob Marchand. Producer: Philip Emanuel. Associate producer: David Clarke. Screenplay: Peter Moon. Director of photography: Bob Kohler. Editor: Murray Ferguson. Art director: Patrick Reardon. Cast: Barry Otto, Anne Tenney, Wayne Cull, Paul Chubb, Alexander Kemp.

Running time: 90 minutes

Cannes sales contact: Tom Broadbridge, Apartment 107, 52 La Croisette, Cannes

INCIDENT AT RAVEN'S GATE

Cars stop and start without warning, pets suddenly turn vicious, and now the Cleary house is a smouldering ruin, and the residents have vanished. Eddie Cleary had been convinced that a strange presence was responsible for some of the odd things that had been happening around the district, now it looks as if he might have been right. Jon Armstrong and Sue Richter worked on the special effects for this film, which include a mutilated body crashing through the walls of a house.

• Director: Rolf de Heer. Producers: Rolf de Heer, Marc Rosenberg. Executive producer: Antony I. Ginnane. Screenplay: Marc Rosenberg, Rolf de Heer. Director of photography: Richard Michalak. Production designer: Judith Russell. Editor: Suresh Ayyar. Music: Graham Tardif, Roman Kronen. Cast: Steven Vidler, Celine Griffin, Ritchie Singer, Vince Gil, Saturday Rosenberg, Max Cullen.

Running time: 94 minutes

THE DREAMING

Arthur Dignam and Penny Cook play father and daughter in this thriller directed by Mario Andreacchio (*Fair Game*). Dr Cathy Thornton (Cook) begins to have disturbing dreams after she treats a young Aboriginal girl who has been badly beaten up. An Aboriginal bracelet, first excavated by her archaeologist father, becomes the centre of a mystery that involves murder and the realisation of her most troubling dreams.

• Director: Mario Andreacchio. Producers: Craig Lahiff, Wayne Groom. Executive producer: Antony I. Ginnane. Screenplay: Stephanie McCarthy, John Emery, Rob George. Director of photography: David Foreman. Editor: Suresh Ayyar. Production designer: Michael Ralph. Cast: Arthur Dignam, Penny Cook, Gary Sweet, Kristina Nehm, Lawrence Clifford, Patrick Frost.

Running time: 90 minutes

BODILY HARM

In *Bodily Harm*, Colin Friels plays Tom Stewart, an ambitious young reporter who investigates a strange story involving a young schoolteacher obsessed with the death of his young wife. Her death is linked to a series of apparently unrelated murders and a police corruption enquiry. As Tom's involvement deepens, he becomes a murder suspect and a potential murder victim.

• Director: Mark Joffe. Producer: Richard Brennan. Executive producers: Antony I. Ginnane, Errol Sullivan. Screenplay: Warwick Hind. Director of photography: Ellery Ryan. Editor: Marc Van Buuren. Production designer: Roger Ford. Music: Christopher Neal. Cast: Colin Friels, John Waters, Bruno Lawrence, Joy Bell, Chris Stalker, Kim Gyngell, Shane Briant.

Running time: 95 minutes (approx)

BOUNDARIES OF THE HEART

Wendy Hughes, Norman Kaye and John Hargreaves star in this Peter Yeldham script set in a country town in the 1950s. Hughes plays Stella, to whom Andy (Hargreaves) has been devoted for years. She has been playing him off against other men for years, and he finally decides to leave for Sydney and forget her. Then other changes in Stella's life force her to make a decision that will change her life. Hughes and Kaye were associate producers on the project, and it was produced by Hughes' husband, Petric Juillet.

• Director: Lex Mannos. Producer: Petric Juillet. Executive producer: Antony I. Ginnane. Screenplay: Peter Yeldham. Directors of photography: David Sendersen, Geoff Simpson. Editor: Philip Howe. Production/costume designer: Melody Cooper. Music: Sharon Calcraft. Cast: Wendy Hughes, Norman Kaye, John Hargreaves, Julie Nihill, Max Cullen, Michael Siberry, John Clayton, Robert Faggetter, Vivienne Garrett.

Running time: 90 minutes

OUTBACK

Horses, heroic riding feats, villainous businessmen and rivalry in love are the features of this period piece, set in turn-of-the-century Australia. Tushka Bergen (*A Place At The Coast, Always Afternoon*) plays Alice, a spirited 19-year-old who unwittingly causes two friends to become rivals. Ben Creed (Jeff Fahey) adventurer and entrepreneur, and Jack Donoghue (Steven Vidler) drover and poet, are the pair competing for her attention, and trying to help her save her famous horse stud from being sold. A promo reel will be available.

• Director: Ian Barry. Producer: John Sexton. Executive producers: Antony I. Ginnane, Kent Lovell. Screenplay: John Sexton. Director of photography: Ross Berryman. Editor: Henry Dangar. Production designer: Owen Paterson. Cast: Jeff Fahey, Tushka Bergen, Steven Vidler, Fred Parslow, Cornelia Frances, Michael Winchester.

Running time: 100 minutes (approx)

Sales contact: International Film Management Limited, Level 4, 53 Stead Street, South Melbourne, Victoria. Ph (03) 699 6133

WE'RE BEING SEEN AT CANNES AGAIN THIS YEAR.

BODILY HARM, BOULEVARD OF BROKEN DREAMS, BOUNDARIES OF THE HEART, BREAKING LOOSE, CONTACT, DANGEROUS GAME, THE DREAMING, EMERALD CITY, INCIDENT AT RAVEN'S GATE, THE NAVIGATOR, OUTBACK, PANDEMONIUM, RIKKY & PETE, SONS OF STEEL, TWO BROTHERS RUNNING, and ZOMBIE BRIGADE are all being shown at Cannes for the first time this year.

And they all have one thing in common: they were post produced in Australia by the Colorfilm group of companies.

We're not newcomers to Cannes. Over the years Colorfilm has been responsible for the processing, sound mixing, grading and opticals for many successful Australian motion pictures presented to world audiences at Cannes Film Festivals.

Our commitment to quality and service is behind every Australian production we have been associated with, no matter where in the world they are showing.

We're proud to be with you at Cannes this year.

Colorfilm

60 YEARS OF CONTINUOUS SERVICE TO THE MOTION PICTURE INDUSTRY, WORLD WIDE

Colorfilm Pty. Ltd. 35 Missenden Road, Camperdown, NSW 2050, Australia. Telex: AA24545 Telephone: (02) 516 1066

Day Of The Panther

AFRAID TO DANCE

Afraid To Dance (formerly kn n as *Letters*) is a dark comedy abo t two young people whose quirk criminal career climaxes with the theft of a mailbag, but their lives are changed for ever by the contents of the letters they read a videotape from a man to his unborn child, a note from a small boy whose toy has broken, a tape from an aspiring singer-songwriter, and a letter from a woman dying of cancer

Danny Lawrence Producer inlay Executive producers ennings Juliet Grimm Paul Cockburn Director of pro reve Arnold Editor Rob dunlop designer Jai Neal Cast Nique Ne nes Grigor Taylor Richards Mervyn Drake A
Running time 90 minut

BOULEVARD OF BROKEN DREAMS

After 10 years of success in Hollywood and on Broadway, writer Tom Garfield (John Waters) returns to his Australian homeland to pick up the pieces of his life and win back the woman he loves Writer Frank Howson also scripted *Backstage*, which starred Laura Branigan

• Director Pino Amenta Producer Frank Howson Executive producer Peter Boyle Screenplay Frank Howson Director of photography David Connell Editor Phil Reid Production designer Otello Stoffo Music John Capek Cast John Waters Penelope Stewart, Kim Gyngell Nick Paull Kevin Miles Andrew McFarlane

Running time 98 minutes

STRIKE OF THE PANTHER

The sequel to *Day Of The Panther* Jason Blade (Eddie Stazak) continues his struggle with criminal supremo and martial arts master Jim Baxter, culminating in a martial arts confrontation from which there can be only one victor

• Director Brian Trenchard-Smith Producer Damien Parer Executive producers Judith West Grahame Jennings Co-executive producer Beverly Wood Screenplay Peter West Director of photography Simon Akkerman Editors Kerry Regan David Jaeger Production executive Juliet Grimm Cast Eddie Stazak John Stanton Jim Richards Paris Jefferson Michael Carman Zale Daniel

Running time 85 minutes

TWO BROTHERS, RUNNING

Moses Bornstein is a writer, Jewish and an unappreciated comedian His brother Ben is a high energy, commercially successful toy salesman, and when he comes to visit, a long simmering resentment begins to bubble

• Director Ted Robinson Co-producer Martin Cohan Line producer John Hipwell Executive producer Philip Emanuel Screenplay Morris Lurie Director of photography Dan Burstall Editor Robert Gibson Production designer Leslie Binns Cast Tom Conti Liz Alexander Ritchie Singer Martin Lewis Asher Keddie Mark Zandle

Running time 90 minutes

DAY OF THE PANTHER

Jason Blade (Eddie Stazak) and Linda Anderson are two Westerners who earn the privilege of attending the legendary Panther School of Martial Arts They cross the path of a drug boss, and Linda is murdered Jason then swears to avenge her death

• Director Brian Trenchard-Smith Producer Damian Parer Executive producers Judith West Grahame Jennings Co-executive producer Beverly Wood Screenplay Simon Akkerman Editors Kerry Regan David Jaeger Production designer Juliet Grimm Cast Eddie Stazak, John Stanton Rowena Wallace Jim Richards Paris Jefferson Bill McCluskey

Running time 85 minutes

Sales contact Overview Films Limited Hammer House 7th floor 113-117 Wardour Street, London W1V 3TD UK Ph (01) 439 7441

As Time Goes By

AS TIME GOES BY

Bruno Lawrence, Ray Barrett and Nique Needles star in this comedy about an encounter between a surfer and an alien in the Australian outback The alien (played by Max Gillies) is a time-traveller called Joe Bogart whose spaceship is disguised as a 1940s diner his craft is being sought for sinister purposes by competing villains, and Mike (Nique Needles) has to change the course of time to save a life

• Directed and written by Barry Peak Producer Chris Kely Director of photography John Ogden Editor Ralph Strasser Production designer Paddy Reardon Music Peter Sullivan Cast Bruno Lawrence Nique Needles Ray Barrett, Marcelle Schmitz Mitchell Faircloth Deb Force

Running time 96 minutes

BACHELOR GIRL

Dot (Lyn Pierse) is single, Jewish and 32, with 82 pot plants to support and one-and-a-half stage plays to her name Karl (Kim Gyngell) is a divorced barrister, eager for commitment He's a distraction that keeps Dot away from her work, and the deadline is looming for the episode of the TV soap she is writing Writer and director Rivka Hartman examines the problems of the single girl and her typewriter

• Director Rivka Hartman Producer Ned Lander Associate producer Trevor Graham Screenplay Rivka Hartman Maggie Power Keith Thompson Director of photography John Whitleton Editor Tony Stevens Art director Ro Cooke Music Burkhart von Dallwitz Cast Lyn Pierse Kim Gyngell Jan Friedl Bruce Spence Doug Trembath, Ruth Yaffe

Running time 85 minutes

CONTACT

Jo Kennedy (*Starstruck*, *Wrong World*) stars as Mitch, a hairdresser whose energy and optimism attracts weaker friends She meets Rex (the ubiquitous Nique Needles) wild, charismatic and homeless, and they fall tumultuously in love But will their relationship survive after he is sent to jail? Writer and director Mary Callaghan made the highly regarded short fiction film *Greetings From Wollongong*

Contact

• Directed and written by Mary Callaghan Producer Chris Olver Director of photography Ray Argall Editor Tony Stevens Art director Kerrie Brown Music Graham Bidstrup Cast Jo Kennedy Nique Needles Robert Menzies Toni Scanlan Shane Connor Ian Mortimer Anna Phillips

Running time 95 minutes

Sales contact Kim Lewis Marketing, 257 Coventry Street, South Melbourne, Victoria. Ph (03) 690 4389

For acquisition or information
contact
Rosa Colosimo
22 Hanover Street
Fitzroy 3065
Victoria
Australia
Ph: (03) 417 2593

BLOWING HOT & COLD

Stars Peter Adams and Joe Dolce
with Kate Gorman Elspeth Ballantyne
Bruce Kane

JACK is a man with a mission to save SALLY
Will NINO, of all people, be able to help him?

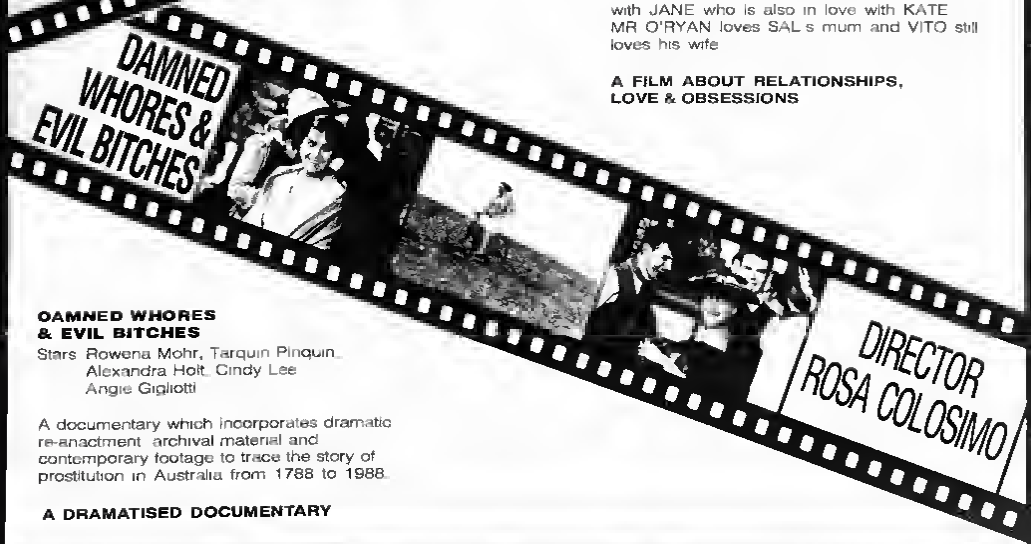
AN ACTION COMEDY

HUNGRY HEART

Stars Nick Carrafa and Kimberley Davenport
with Lisa Schouw Norman Kaye
Dasha Blahova Osvaldo Maione

SAL falls in love with KATE who lives
with JANE who is also in love with KATE
MR O'RYAN loves SAL s mum and VITO still
loves his wife

**A FILM ABOUT RELATIONSHIPS,
LOVE & OBSESSIONS**



**DAMNED WHORES
& EVIL BITCHES**

Stars Rowena Mohr, Tarquin Pinquin
Alexandra Holt Cindy Lee
Angie Gigliotti

A documentary which incorporates dramatic
re-anactment archival material and
contemporary footage to trace the story of
prostitution in Australia from 1788 to 1988

A DRAMATISED DOCUMENTARY

Fever

FEVER

Bill Hunter plays Jack, a country cop who survives a shootout to find himself in possession of the proceeds of a huge drug deal. He decides to keep it so that he and his young wife can start a new life together, but he returns to surprise her with a young lover. In the ensuing struggle, the lovers believe they have killed Jack, so they dump his body, take the money and run. He is still alive, however, and he and the drug syndicate are hot on the fugitives' trail. Director Craig Lahiff has also directed the thriller *Coda*.

• Director: Craig Lahiff. Producer: Terry Jennings. Executive producers: Ron Saunders, Craig Lahiff. Screenplay: Craig Lahiff. John Emery. Director of photography: David Foreman. Editor: Denise Haratzis. Art director: Derek Mills. Cast: Bill Hunter, Mary Regan, Gary Sweet, Jim Holt.

Running time: 92 minutes.

JILTED

Writer and director Bill Bennett shot *Jilted* on Fraser Island, the tropical resort where his five main characters undergo changes that will affect their lives forever. Jennifer Cluff plays Harry, the woman who is the catalyst for change. Richard Moir, Tina Bursill, Steve Jacobs and Helen Mutkins are the staff on the resort with whom she comes into contact. *Jilted* is even more of an actors' film than Bennett's second improvised feature, *Backlash*, although this time he is sticking closely to the script.

• Directed and written by Bill Bennett. Producers: Bill Bennett, Jenny Day. Director of photography: Geoff Simpson. Editor: Denise Hunter. Music: Michael Allerson. Cast: Richard Moir, Jennifer Cluff, Helen Mutkins, Steven Jacobs, Tina Bursill.

Running time: 93 minutes.

SEBASTIAN AND THE SPARROW

Sebastian And The Sparrow is the story of a friendship between two teenagers from opposite sides of the tracks. Sparrow is the son of a soldier who returned from national service with a Vietnamese wife, but he has been separated from his parents for a long time. Sebastian is the child of wealthy parents, but he is cut off from them and bored with his predictable existence. The two boys become friends over the videogame they both excel at, and embark on a search for Sparrow's mother which takes them as far afield as the Nullarbor Plain and the coastline of the Great Australian Bight.

• Directed, written and produced by Scott Hicks. Associate producer: Darryl Shiem. Director of photography: David Foreman. Editor: Pip Karmel. Production designer: Ann Browning. Cast: Alexander Bainbridge, Jeremy Angerson, Robert Coleby, Elizabeth Alexander, Vincent Gil, John Clayton.

Running time: 91.5 minutes.

Sales contact: J.C. Williamson Film Distributors Pty Ltd, 65 Barry Street, North Sydney, NSW
Ph: (02) 957 1555

Looking for distribution in the Asia Pacific Region?

EDUCATION .TRAINING .ARTS

Oceania Media Network
GPO Box1391, Sydney 2001
Australia
Phone 02 264 3529
Fax 02 264 8021

RIKKY AND PETE

Husband-and-wife team David Parker and Nadia Tass follow their feature debut *Malcolm* with this tale of a brother and sister who leave their comfortable Melbourne home to seek their fortunes in an outback mining town (*see story p26*).

• Director: Nadia Tass. Producers: Nadia Tass, David Parker. Associate producer: Timothy White. Executive producer: Bryce Menzies. Director of photography: David Parker. Screenplay: David Parker. Editor: Ken Sallows. Production designer: Josephine Ford. Cast: Stephen Kearney, Nina Landis, Tetchia Agbayani, Bill Hunter, Bruno Lawrence, Bruce Spence, Lewis Fitz Gerald.

Running time: 95 minutes.

Sales contact: Cascade Films (Australia) Pty Ltd, 24 Lang Street, South Yarra, Victoria.
Ph: (03) 820 1577

BREAKING LOOSE

Producer Phillip Avalon's 1973 film *Summer City* was notable for the debut of Mel Gibson. *Breaking Loose* is a follow-up, telling the story of a young and rebellious student who tries to come to terms with himself by visiting his mother's home town. He doesn't find life any easier there, and the film climaxes with a confrontation with the misfits of the town, when his girlfriend is taken hostage.

• Directed and written by Rod Hay. Producer: Phillip Avalon. Executive producer: Eric Jury. Director of photography: Richard Michalak. Editor: Ted Otton. Music: Jan Preston. Cast: Peter Phelps, Vince Martin, Abigail, Angela Kennedy, Sandra Lee Paterson, Tom Richards, David Ngoombujarra.

Running time: 90 minutes.

Sales contact: Avalon Film Corporation Studio, 29 Mitchell Street, McMahons Point, NSW
Ph: (02) 92 4776

Breaking Loose

QANTAS
CINEMA
Papers

Announcing the Qantas/Cinema Papers Young Filmmakers Award

It's a chance to be an attachment on a major overseas production for up to 10 weeks, with fares provided by Qantas and expenses to the value of $8,000.
Open to filmmakers under the age of 35 on 31 December 1988 who are Australian citizens. For the first year of this award, entry will be confined to filmmakers who have directed at least one 30-minute film on 35mm, 16mm, or broadcast quality 1"/BVU, and have acted in a major creative capacity — producer, director, writer, cinematographer, editor or composer — on at least three other productions.

Write for further information and entry form to Cinema Papers, 43 Charles Street, Abbotsford 3067

THIS AWARD HAS BEEN MADE POSSIBLE BY THE GENEROUS SUPPORT OF THE AUSTRALIAN FILM COMMISSION, FILM VICTORIA AND THE NEW SOUTH WALES FILM CORPORATION

CINEMA PAPERS BACK I

A GUIDE TO WHAT'S AVAI

Number 1 (January 1974) David Williamson, Ray Harryhausen, Peter Weir, Antony Ginnane, Gillian Armstrong, Ken G. Hall, *The Cars That Ate Paris*.

Number 2 (April 1974) Censorship, Frank Moorhouse, Nicolas Roeg, Sandy Harbutt, Film under Allende, *Between The Wars*, *Alvin Purple*.

Number 3 (July 1974) Richard Brennan, John Papadopolous, Willis O'Brien, William Friedkin, *The True Story Of Eskimo Nell*.

Number 10 (September-October 1976) Nagisa Oshima, Philippe Mora, Krzysztof Zanussi, Marco Ferreri, Marco Bellocchio, gay cinema.

Number 11 (January 1977) Emile de Antonio, Jill Robb, Samuel Z. Arkoff, Roman Polanski, Saul Bass, *The Picture Show Man*.

Number 12 (April 1977) Ken Loach, Tom Haydon, Donald Sutherland, Bert Deling, Piero Tosi, John Dankworth, John Scott, *Days Of Hope*, *The Getting Of Wisdom*.

Number 13 (July 1977) Louis Malle, Paul Cox, John Power, Jeannine Seawell, Peter Sykes, Bernardo Bertolucci, *In Search Of Anna*.

Number 14 (October 1977) Phil Noyce, Matt Carroll, Eric Rohmer, Terry Jackman, John Huston, *Luke's Kingdom*, *The Last Wave*, *Blue Fire Lady*.

Number 15 (January 1978) Tom Cowan, Francois Truffaut, John Faulkner, Stephen Wallace, the Taviani brothers, Sri Lankan cinema, *The Irishman*, *The Chant Of Jimmie Blacksmith*.

Number 16 (April-June 1978) Gunnel Lindblom, John Duigan, Steven Spielberg, Tom Jeffrey, *The Africa Project*, Swedish cinema, *Dawn!*, *Patrick*.

Number 17 (August-September 1978) Bill Bain, Isabelle Huppert, Brian May, Polish cinema, *Newsfront*, *The Night The Prowler*.

Number 18 (October-November 1978) John Lamond, Sonia Borg, Alain Tanner, Indian cinema, *Dimboola*, *Cathy's Child*.

Number 19 (January-February 1979) Antony Ginnane, Stanley Hawes, Jeremy Thomas, Andrew Sarris, sponsored documentaries, *Blue Fin*.

Number 20 (March-April 1979) Ken Cameron, Claude Lelouch, Jim Sharman, French cinema, *My Brilliant Career*.

Number 22 (July-August 1979) Bruce Petty, Luciana Arrighi, Albie Thoms, *Stax*, *Alison's Birthday*.

Number 24 (December 1979-January 1980) Brian Trenchard-Smith, Ian Holmes, Arthur Hiller, Jerzy Toeplitz, Brazilian cinema, *Harlequin*.

Number 25 (February-March 1980) David Puttnam, Janet Strickland, Everett de Roche, Peter Fairman, *Chain Reaction*, *Stir*.

Number 26 (April-May 1980) Charles H. Joffe, Jerome Hellman, Malcolm Smith, Australian nationalism, Japanese cinema, Peter Weir, *Water Under The Bridge*.

Number 27 (June-July 1980) Randal Kleiser, Peter Yeldham, Donald Richie, Richard Franklin's obituary of Alfred Hitchcock, the New Zealand film industry, *Grendel Grendel Grendel*.

Number 28 (August-September 1980) Bob Godfrey, Diane Kurys, Tim Burns, John D'Shea, Bruce Beresford, *Bad Timing*, *Roadgames*.

Number 29 (October-November 1980) Bob Ellis, Uri Windt, Edward Woodward, Lino Brocka, Stephen Wallace, Philippine cinema, *Cruising*, *The Last Outlaw*.

Number 36 (February 1982) Kevin Dobson, Brian Kearney, Sonia Hofmann, Michael Rubbo, *Blow Out*, *Breaker Morant*, *Body Heat*, *The Man From Snowy River*.

Number 37 (April 1982) Stephen MacLean, Jacki Weaver, Carlos Saura, Peter Ustinov, women in drama, *Monkey Grip*.

Number 38 (June 1982) Geoff Burrowes, George Miller, James Ivory, Phil Noyce, Joan Fontaine, Tony Williams, law and insurance, *Far East*.

Number 39 (August 1982) Helen Morse, Richard Mason, Anja Breien, David Millikan, Derek Granger, Norwegian cinema, National Film Archive, *We Of The Never Never*.

Number 40 (October 1982) Henri Safran, Michael Ritchie, Pauline Kael, Wendy Hughes, Ray Barrett, *My Dinner With Andre*, *The Return Of Captain Invincible*.

Number 41 (December 1982) Igor Auzins, Paul Schrader, Peter Tammer, Liliana Cavani, Colin Higgins, *The Year Of Living Dangerously*.

Number 42 (March 1983) Mel Gibson, John Waters, Ian Pringle, Agnes Varda, copyright, *Strikebound*, *The Man From Snowy River*.

Number 43 (May-June 1983) Sydney Pollack, Denny Lawrence, Graeme Clifford, *The Dismissal*, *Careful He Might Hear You*.

Number 44-45 (April 1984) David Stevens, Simon Wincer, Susan Lambert, *Street Kids*, a personal history of *Cinema Papers*.

Number 46 (July 1984) Paul Cox, Russell Mulcahy, Alan J. Pakula, Robert Duvall, Jeremy Irons, *Eureka Stockade*, *Waterfront*, *The Boy In The Bush*, *The Woman Suffers*, *Street Hero*.

Number 47 (August 1984) Richard Lowenstein, Wim Wenders, David Bradbury, Sophia Turkiewicz, Hugh Hudson, *Robbery Under Arms*.

Number 48 (October-November 1984) Ken Cameron, Michael Pattinson, Jan Sardi, Yoram Gross, *Bodyline*, *The Slim Dusty Movie*.

Number 49 (December 1984) Alain Resnais, Brian McKenzie, Angela Punch McGregor, Ennio Morricone, Jane Campion, horror films, *Niel Lynne*.

Number 50 (February-March 1985) Stephen Wallace, Ian Pringle, Walerian Borowczyk, Peter Schreck, Bill Conti, Brian May, *The Last Bastion*, *Bliss*.

Number 51 (May 1985) Lino Brocka, Harrison Ford, Noni Hazlehurst, Dusan Makavejev, *Emoh Ruo*, *Winners*, *The Naked Country*, *Mad Max Beyond Thunderdome*, *Robbery Under Arms*.

Number 52 (July 1985) John Schlesinger, Gillian Armstrong, Alan Parker, soap operas, TV news, film advertising, *Don't Call Me Girlie*, *For Love Alone*, *Double Sculls*.

Number 53 (September 1985) Bryan Brown, Nicolas Roeg, Vincent Ward, Hector Crawford, Emir Kusturica, New Zealand film and television, *Return To Eden*.

Number 54 (November 1985) Graeme Clifford, Bob Weis, John Boorman, Menahem Golan, *Wills And Burke*, *The Great Bookie Robbery*, *The Lancaster Miller Affair*, rock videos.

Number 55 (January 1986) James Stewart, Debbie Byrne, Brian Thompson, Paul Verhoeven, Derek Meddings, *The Right-Hand Man*, *Birdsville*, tie-in marketing.

Number 56 (March 1986) Fred Schepisi, Dennis O'Rourke, Brian Trenchard Smith, John Hargreaves, stunts, smoke machines, *Dead-End Drive-In*, *The More Things Change*, *Kangaroo*, *Tracy*.

Number 58 (July 1986) Woody Allen, Reinhard Hauff, Orson Welles, the Cinematheque Francaise, *The Fringe Dwellers*, *Great Expectations*, *The Untold Story* and *The Last Frontier*.

Number 59 (September 1986) Robert Altman, Paul Cox, Lino Brocka, Agnes Varda, the AFI Awards, *The Movers*.

ISSUES TABLE

Number 60 (November 1986): Australian Television, Franco Zeffirelli, *Otello*, Nadia Tass, Bill Bennett, Dutch Cinema. Movies By Microchip

Number 61 (January 1987): *Dogs In Space*, Alex Cox, Roman Polanski, *Howling III*, Philippe Mora, Martin Armiger, film in South Australia

Number 62 (March 1987): Screen Violence, David Lynch, Cary Grant, *The Story Of The Kelly Gang*, ASSA conference, Production barometer, film finance

Number 63 (May 1987): Gillian Armstrong, Antony Ginnane, Chris Haywood, *The Sacrifice*, Elmore Leonard, *Landslides*, Troy Kennedy Martin, *Pee Wee's Big Adventure*, *Jilted*

Number 64 (July 1987): Nostalgia, Dennis Hopper, Mel Gibson, Vladimir Osherov, *Insatiable*, Brian Trenchard-Smith, Chartbusters

Number 65 (September 1987): Angela Carter, Wim Wenders, Jean-Pierre Gorin, Derek Jarman, Gerald L'Ecuyer, Gustav Hasford, *Poor Man's Orange*, AFI Awards

Number 66 (November 1987): Australian screenwriters, Cinema and China, James Bond, James Clayden, Video, *Who's That Girl*, De Laurentiis, New World, *The Navigator*

Number 67 (January 1988): *The Year My Voice Broke*, John Duigan, George Miller, Jim Jarmusch, Soviet cinema — Part I, women in film, shooting in 70mm, *Send A Gorilla*, filmmaking in Ghana

Number 68 (March 1988): *Ghosts Of The Civil Dead*, Martha Ansara, *Feathers*, *Ocean, Ocean*, Channel 4, Soviet cinema — Part II, Jim McBride, Glamour, nature cinematography

ORDER FORM

CINEMA PAPERS PUBLICATIONS

The Documentary In Australian Film
☐ **$5.00**

Cinema Papers 1988 Film Calendar
☐ **$6 95**

Motion Picture Yearbooks
☐ **1980 $10.00** ☐ **1981/82 $10.00**
☐ **$18.00 (both volumes)**

Subtotal $ .....

BACK ISSUES

Issue Nos .....

1-2 copies $4.00 each **3-4 copies $3 50 each**
5-6 copies $3.00 each **7 or more copies $2.50 per copy**

Total number of issues required .....

Total cost of back issues $ .....

Subtotal $ .....

CINEMA PAPERS SUBSCRIPTION

Cinema Papers is published six times a year
Prices include postage

☐ 1 year at $25 00 ☐ 2 years at $45 00

☐ I am a new subscriber ☐ I am renewing my subscription

Subtotal $ .....

TOTAL PAYMENT FORM FOR ALL CATEGORIES

Please send **entire page** not just this form

NAME .....

ADDRESS .....

..... Postcode ..... Country .....

Title ..... Company .....

N8 Foreign orders should be accompanied by bank drafts in Australian dollars only. All prices are in Australian dollars

TOTAL $ .....

I enclose a cheque for $ .....

Please debit my Bankcard/Mastercard to the amount of $ .....

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐ Expires / /

CHEQUES PAYABLE TO:
MTV Publishing Limited
43 Charles Street
Abbotsford 3067
Vic. Australia

Signature .....

A SNEAK PREVIEW

OF FORTHCOMING THEMES IN CINEMA Papers

• Cinema and Madness

• Cinema and Theatre

P L U S

Interviews • News • Reviews • Features
and the only comprehensive survey of
who's making what in Australia

INTERNATIONAL RATES

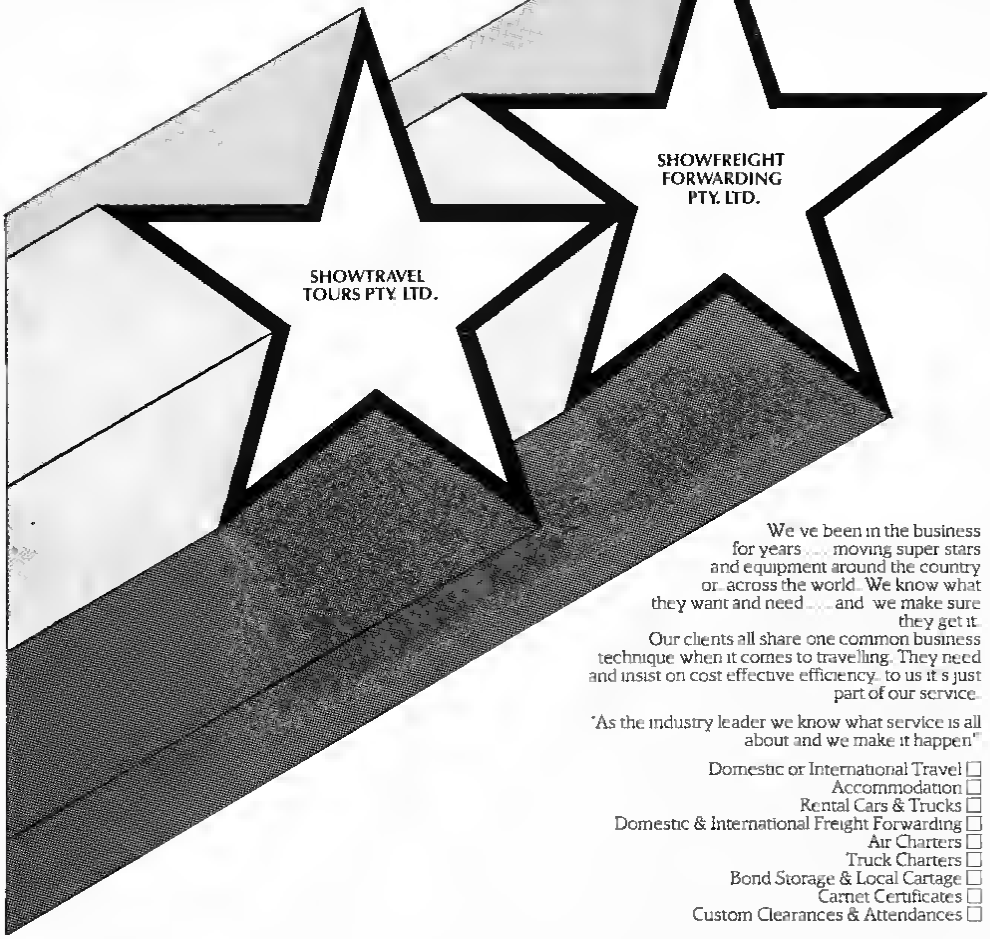
		6 issues 1 year	12 issues 2 years	18 issues 3 years	Back issues (Add to the price of each copy)
Zone 1:	New Zealand Niugini	Surface $32 Air $45	Surface $58 Air $85	Surface $86 Air $125	Surface $1.20 Air $3.35
Zone 2:	Malaysia Singapore Fiji	Surface $32 Air $47	Surface $58 Air $89	Surface $86 Air $132	Surface $1.20 Air $2.25
Zone 3:	Hong Kong India Japan Philippines China	Surface $32 Air $55	Surface $59 Air $105	Surface $87 Air $155	Surface $1.20 Air $5.15
Zone 4:	USA Canada Middle East	Surface $33 Air $62	Surface $61 Air $119	Surface $89 Air $176	Surface $1.40 Air $6.20
Zone 5:	Britain Europe Africa South America	Surface $33 Air $67	Surface $61 Air $129	Surface $89 Air $191	Surface $1.50 Air $7.20

Overseas subscribers, please remit in Australian dollars

The Star Movers

WE KNOW HOW TO GET THINGS MOVING

MICHAEL JACKSON • ELTON JOHN • DIRE STRAITS • ROD STEWART • DISNE ICE • FIELDS OF FIRE • TOTAL RECA
DAVID BOWIE • KENNY ROGERS • BILLY JOEL • ICE HOUSE • BON JO ALM • THE SHIRALEE • SQUIB • TELE
STEVIE WONDER • ANSETT • FORD • GMH • NISSAN • CROCOD GE DWELLERS • LES PATTERSON S



We've been in the business for years ... moving super stars and equipment around the country or across the world. We know what they want and need ... and we make sure they get it.

Our clients all share one common business technique when it comes to travelling. They need and insist on cost effective efficiency. to us it's just part of our service.

"As the industry leader we know what service is all about and we make it happen"

- Domestic or International Travel ☐
- Accommodation ☐
- Rental Cars & Trucks ☐
- Domestic & International Freight Forwarding ☐
- Air Charters ☐
- Truck Charters ☐
- Bond Storage & Local Cartage ☐
- Carnet Certificates ☐
- Custom Clearances & Attendances ☐

So when you want to get moving – give us a call ...

THE STAR SERVICES GROUP LTD

Sydney. (02) 550 3000. Toll Free Bookings (008) 221 027.
Telex. AA 73361. Fax: (02) 516 2971. Email SHOWFREIGHT – AA.
Now with offices in Perth & Melbourne.

FILMS FROM

The Australian film industry has pleasure in inviting you to view the latest Australian feature films screening at Cannes.

Date: 11–23 May
Office: 8th floor, Residence du Festival, 52 La Croisette, Cannes
Phone: (92) 98.67.39 Fax: (92) 98.67.41
Contact: Australian Film Commission
Phillip Adams, Sue Murray, Gary Hamilton, Victoria Treale

AUSTRALIA

THE AUSTRALIAN FILM COMMISSION

SYDNEY (Head Office)
8 West Street, North Sydney, NSW 2060, Australia Ph (02) 925 7333 Tlx. AA25157 FICOM Fax (02) 959 5403
LONDON
Victory House, 99–101 Regent Street, London W1, UK Ph (01) 734 9383 Tlx 28711 AUSFILM G Fax (01) 434 0170
LOS ANGELES
Suite 615, 9229 Sunset Blvd, Los Angeles, CA 90069, USA Ph (213) 275 7074 Tlx 691355 FICOM LSA USA Fax (213) 859 8371

AUSTRALIAN MOVIES FLY QANTAS THE SPIRIT OF AUSTRALIA

Dangerous Game

DANGEROUS GAME

Former stunt performer Peter West has turned to screenwriting, working on not only the *Panther* series, but also this thriller whose principal setting is a department store after hours. Five university students break into the store as a joke, not realising that they have been followed by a crazed policeman who has been harassing and scaring them for some time. As the night goes on, he isolates each one on a separate floor, and proceeds to hunt them all down.

• Director: Stephen Hopkins. Producers: Judith West, Basil Appleby. Executive producer: Robert Mercieca. Screenplay: Peter West. Director of photography: Peter Levy. Editor: Tim Wellburn. Production designer: Igor Nay. Music: Les Gock. Steve Ball. Cast: Miles Buchanan, Marcus Graham, Steven Grives, Sandie Lilling ston, Kathryn Walker, John Polson.
Running time: 98 minutes

Sales contact: Quantum Films, 16th floor, 10 Queens Road, Melbourne, Victoria. Ph: (03) 267 1644

HUNGRY HEART

In Luigi Acquisto's feature debut as a director, Sal (Nick Carrafa) returns to his parents' home after completing his internship as a doctor in the country. He meets Kate (Kimberley Davenport) and an unconventional relationship develops between them (*see story p.32*)

• Director: Luigi Acquisto. Producers: Rosa Colosimo, Reg McLean. Screen play: Jose Arnold, Angelo Salamenca. Rosa Colosimo. Director of photography: Jaime Grant. Editor: Courtney Page. Music: Separate Tables. David Bridie, John Phillips. Cast: Nick Carrafa, Dashe Blahova, Kimberley Davenport, Norman Kaye, Osvaldo Maione, Mark Rogers, Lisa Schouw.
Running time: 96 minutes

Sales contact: Rosa Colosimo, Lion a Den Productions, 22 Hanover Street, Fitzroy, Victoria. Ph: (03) 417 2593

ZOMBIE BRIGADE

Grotesque goings-on in a small country town, when development plans for a theme park based on the exploits of a major comic book hero involve the blasting of a Vietnam War Memorial, turning the war dead into blood-crazed monsters.

• Director: Barrie Pattison. Producer: Carmelo Musca. Executive producer: Les Lithgow. Screenplay: Carmelo Musca, Barrie Pattison. Director of photography: Alex McPhee. Editor: Tang Thien Tai. Production designer: Julie Anne Mills. Music: John Charles. Todd Hunter. Cast: John Moore, Khym Lam, Geoff Gibbs, Leslie Wright, Adam A. Wong, Robert Faggetter.
Running time: 50 minutes

Sales contact: Smart Egg Pictures, Silver City House, 62 Brompton Road, London, SW3 1BW, UK. Ph: (01) 581 1841
Arinya Film Distributors, 323 William Street, Perth, WA. Ph: (09) 328 8977

SHAME

Deborra-Lee Furness stars as Asta, motorcycle rider and lawyer, taking time out to try to come to terms with the law. A minor accident forces her to stop in an isolated country town where gang rape and intimidation breed a conspiracy of silence. Director Steve Jodrell also directed *Tudawali*, starring Ernie Dingo.

• Director: Steve Jodrell. Producers: Damien Parer, Paul O'Barron. Executive producer: David Thomas. Associate producer: Pru Donovan. Screenplay: Beverly Blankenship, Michael Brindley. Director of photography: Joseph Pickering. Editor: Kerry Regan. Production designer: Phil Peters. Music: Mario Millo. Cast: Deborra-Lee Furness, Tony Barry, Simone Buchanan, Gillian Jones, Peter Aanensen, Margaret Ford, David Franklin.
Running time: 110 minutes

Sales contact: Barron Films, 3 Ventnor Ave., West Perth, WA. Ph: (09) 321 5924

GHOSTS . . . OF THE CIVIL DEAD

In Central Industrial Prison, an ultra-modern 'new generation' maximum security prison set in the middle of the desert, events are set in train that will lead to a dramatic 'lockdown'. Director John Hillcoat and producer Evan English make their feature debut, after a string of highly regarded rock clips.

Ghosts . . . Of The Civil Dead

• Director: John Hillcoat. Producer: Evan English. Screenplay: Nick Cave, Gene Conkie, Evan English, John Hillcoat, Hugo Race. Directors of photography: Graham Wood, Paul Goldman. Editor: Stewart Young. Production designer: Chris Kennedy. Music: Nick Cave, Blixa Bargeld, Mick Harvey. Cast: Dave Field, Mike Bishop, Chris de Rose, Nick Cave, Dave Mason, Kevin Mackey.
Running time: 93 minutes

Sales contact: Evan English, 302 Lower Heidelberg Road, East Ivanhoe, Victoria. Ph: (03) 49 4365

SONS OF STEEL

Gary Keady takes directing, writing and music direction credits in this tale of a peace activist rock singer, Black Alice, who is catapulted into the future and then returns to save the world from nuclear destruction.

• Directed and written by Gary Keady. Producer: James Michael Vernon. Director of photography: Joe Pickering. Editor: Amanda Robson. Production designer: Grahame (Grace) Walker. Music: Gary Keady. Cast: Rob Hartley, Roz Wesson, Dashe Blahove, Ralph Cotterill, Mark Hembrow.
Running time: 96 minutes

Sales contact: Cinema 100, 2 Alue Close, North Manly, NSW. Ph: (02) 938 4237

PANDEMONIUM

A pagan passion play set under and on the shores of Bondi Beach, where a beautiful mute virgin from Ayers Rock turns up in an old amusement arcade. Director and co-writer Haydn Keenan also directed *Going Down*. The music is by Cameron Allan (*see story p.16*)

• Director: Haydn Keenan. Producers: Alex Cutler, Haydn Keenan. Executive producer: Patric Juillet. Screenplay: Haydn Keenan, Peter Galley. Director of photography: David Sanderson. Editor: Paul Healy. Production designer: Melody Cooper. Music: Cameron Allan. Cast: David Argue, Amanda Dole, Esben Storm, Anne-Marie Winchester, Rainee Skinner, Kerry Mack.
Running time: 95 minutes

Sales contact: Tre La La Films Ltd, 3rd level, 757 George Street, Sydney, NSW. Ph: (02) 261 4466

Pandemonium

THE CATALOGUE YOU CAN'T AFFORD TO BE WITHOUT

THE 1987 FILMVIEWS CUMULATIVE CATALOGUE OF ALL NEW FILMS AND VIDEOS AVAILABLE IN AUSTRALIA, INCLUDING EDUCATIONAL TITLES, IS NOW ON SALE

For only $30 for institutions and $20 for individuals you can have a resource manual that lists all the new films and videos produced in Australia or brought in from overseas during 1987, and from where they are available for rent, sale or free borrowing. This includes educational titles, listed under category headings, management training titles, feature films, documentaries, shorts and home video releases. For every title listed you are given the telephone number and address of the distributor.

THIS UNIQUE AND COMPREHENSIVE CATALOGUE IS OVER 110 A4 PAGES IN LENGTH

EACH ENTRY INCLUDES THE FOLLOWING INFORMATION
• PROGRAMME TITLE • DIRECTOR/PRODUCER
• COUNTRY OF ORIGIN • YEAR OF COMPLETION
• RUNNING TIME • FORMAT • DISTRIBUTOR (INCLUDING ADDRESS AND TELEPHONE NUMBER)
• SYNOPSIS

ORDER NOW. INSTITUTIONS $30.00 INDIVIDUALS $20.00

NAME_____

ADDRESS_____

_____POSTCODE_____

SEND CHEQUE OR MONEY ORDER, PAYABLE TO **FILMVIEWS** TO
PO BOX 204, ALBERT PARK, VIC. 3204
ENQUIRIES PLEASE CALL (03) 531 2086

FILMVIEWS

NEW ZEALAND AT CANNES

New Zealand has a strong presence on the Croisette this year with six new features screening, as well as the Australian/New Zealand co production *The Navigator* (see story p30)

Challenge Corporation has a package of three films *A Soldier's Tale*, *The Leading Edge* and *Illustrious Energy*. Directed and produced by Larry Parr, *A Soldier's Tale* is set in war-torn France and stars Gabriel Byrne as a British soldier who falls in love with a French woman (Marianne Basler) facing a death sentence. In *The Leading Edge* an American ski patroller enters the world's toughest endurance test. It is directed by Mike Firth and produced by Barrie Everard. The goldfields of Central Otago in 1890 are the backdrop to *Illustrious Energy*, a story of two Chinese miners striving to improve their lot. Produced by Don Reynolds and directed by Leon Narbey, it is an official co-venture with the Chinese Co-production Corporation, and stars Shaun Bao, who made 15 films in Beijing before settling in Australia.

Illustrious Energy

A Soldier's Tale

In *Maori*, director Merata Mita set out to present "a Maori perception of the world". Shot in a predominantly Maori community on the North Island's East Coast, it is about an escaped convict who assumes the identity of a dead man. Co-producer with Mita is Geoff Murphy, with whom she worked as actor and cultural adviser on *Utu*.

Send A Gorilla is the first feature from Dorothee Pinfold's Pinflicks company. Directed by Melanie Read (*Trial Run*), it is a comedy about three women who work for a singing-telegram service. It stars Perry Piercy, Katherine McRae and Carmel McGlone.

Bad Taste, directed and produced by Peter Jackson, combines black comedy, horror and science fiction in a story of aliens seeking human flesh for an inter-galactic fast-food chain!

CONTACTS:

- **New Zealand Film Commission**: David Gascoigne, Jim Booth, Lindsay Shelton, Rhys Dyson. Second floor, Residence Festival, 52 La Croisette, Cannes
- **Challenge Corporation**: Larry Parr, Paul Davis, Sarah Waller. Rooms 104 & 105, Hotel Martinez, 76 La Croisette, Cannes
- **Energy Source International**: Peter Sainsbury, Sue Thompson, 140 Le Raphael Apartments, Rue Henri Ruhl, Cannes
- **Film Investment Corp. of NZ**: Gary Hannam, Vincent Ward, John Meynard
- **Pinflicks**: Dorothee Pinfold, Melanie Read, Katherine McRae
- **WingNut Productions**: Peter Jackson, Tony Hiles
- **South Pacific Distributors**: Kerry Robins, Grahame McLean
- **New Zealand's market stand in the Palais**: Number 20

WHO'S WHO: THE AUSTRALIAN CONTINGENT

Lyn McCarthy, Dendy Cinema, Palais Lumiere

Mark Menion, CML Films

Mark Poole, Mark Poole Communications, Onon Baie de Cannes

Antony I. Ginnane, International Film Management, Hotel du Cap

Terence McMahon, International Film Management

Richard Brennan, Smiley Films, Hotel Gallia

Jill Coverdale, Smiley Films, Hotel Gallia

Basil Appleby, Death Watch Productions

Robert Mercieca, Quantum Films

Andrena Finlay, producer, *Afraid To Dance*

Al Clarke, Beyond Limited

Kim Lewis, Kim Lewis Marketing, 15 rue des Belges

Evan English, Outlaw Values Marketing

John Maynard, producer, *The Navigator*, Sofitel Mediterranee

Vincent Ward, director, *The Navigator*, Sofitel Mediterranee

Scott Hicks, The Kino Film Co, Onon Baie de Cannes

James Vernon, Cinema 100

Roz Wason, *Sons Of Steel*

Gary Keady, director, *Sons Of Steel*

Rob Hartley, *Sons Of Steel*

Lionel Midford, Lionel Midford Publicity, Hotel Mondial

Phillip Emanuel, Phillip Emanuel Productions, Hotel Roc

Tom Broadbridge, Premiere Film Marketing, Apartment 107, 52 La Croisette

Patric Juillet, *Boundaries Of The Heart*, Tri La Le Films

Wendy Hughes, *Boundaries Of The Heart*

John Sexton, *Outback*

Frank Howson, Boulevard Films

Peter Boyle, Boulevard Films

David Parker, Cascade Films

Nadia Tass, Cascade Films

Carmelo Musca, CM Film Productions

Phillip Avalon, Avalon Films, Hotel Carlton

Bryce Menzies, Seon Film Productions, 15 rue des Belges

David Jowsey, Platypus Productions, Acapulco Hotel

Alan Stiles, Seven Keys Films

John Dingwall, JD Productions, Hotel Gallia

Shane Higgs, Carlton Movie House, Hotel Gallia

Robyn Watts, Film Australia, Hotel Gallia

Ron Saunders, Film Australia, Hotel Gallia

Richard Toltz, Mise En Scene

Patricia Lhuede, Mise En Scene

Sue Murray, Australian Film Commission, Hotel Suisse

Gary Hamilton, Australian Film Commission, Hotel Suisse

Victoria Treole, Australian Film Commission, Hotel Montfleury

Phillip Adams, Australian Film Commission, Hotel Majestic

Pressanna Vasudevan, Australian Film Commission, Hotel Suisse

Selena Crowley, Australian Film Commission, Hotel Montfleury

John Richardson, Kestrel Film International Ltd., La Residence, Ave Albert

Chris McIlreth, Unlimited Vision, Hotel Athenee

Natalie Miller, Sharmill Films, Gray D'Albion Hotel

Chris Oliver, producer, *Contact*

David Hannay, producer, c/ Jo Dreier, ADN Associates, Carlton Hotel

Rosa Colosimo, Lion's Den Productions

Terry Ohlsson, J.C. Williamson

Keki Kirby, J.C. Williamson

Suzie Hoste, J.C. Williamson

Stewart Chilton, J.C. Williamson

Paul Rlomfelvy, chairman, New South Wales Film Corporation

Danny Collins, marketing and sales executive, NSW Film Corporation

David Stratton, *Variety* correspondent.

Blake Murdoch, *Variety* correspondent

Rea Francis, publicist

Paul O'Neile, managing director, Hoyts Entertainment

Jonathan Chissick, president, film division, Hoyts Corporation

Alan Finney, Village Roadshow Corporation

Robert Ward, Filmpac, Montfleury Hotel

Frank Cox, Newvision, Hotel Sofitel Mediterranee

OFFICIAL SELECTION IN COMPETITION CANNES 1988

A RACE AGAINST TIME. A CHILD'S VISION. A SEARCH FOR SURVIVAL INTO THE TWENTIETH CENTURY.

ARENA FILM AND THE FILM INVESTMENT CORPORATION OF NEW ZEALAND LTD
IN ASSOCIATION WITH THE NEW ZEALAND FILM COMMISSION AND THE AUSTRALIAN FILM COMMISSION PRESENT
THE NAVIGATOR: A MEDIEVAL ODYSSEY
A FILM BY VINCENT WARD
WITH BRUCE LYONS, CHRIS HAYWOOD, HAMISH MCFARLANE, MARK HALL NAPIER, PAUL LIVINGSTON, NOEL APPLEBY
CO-PRODUCER CARY HAMILAM PRODUCED BY JOHN MAYNARD DIRECTED BY VINCENT WARD

THE NAVIGATOR

A VINCENT WARD FILM

A MEDIEVAL ODYSSEY

INTERNATIONAL SALES:

AT CANNES:
LINDSAY SHELTON,
NEW ZEALAND FILM COMMISSION,
2ND FLOOR, RESIDENCE FESTIVAL, 52 LA CROISETTE.
TEL. 93 38 3560.

NEW ZEALAND:
LINDSAY SHELTON,
NEW ZEALAND FILM COMMISSION,
P.O. BOX 11546, WELLINGTON, NEW ZEALAND.
TEL (64 4) 859 754. TLX. NZ30386 FILMCOM.

PRODUCTION BAROMETER

A total of 83 features, miniseries and telefeatures were produced in the hectic 1987 calendar period with budgets totalling neerly $195 million. This represents an increase of about $20 million from the previous year.

One trend at the bottom end of the economic scale is the emergence of low-budget features shot on videotape and aimed at the video market (*Brain Blast Hot Ice The Boardroom*)

The astounding increase in telefeature production is likely to become e continuing trend due to the present uncertain state of feature financing, forcing producers to take on low-risk projects which can quickly recoup costs double as television pilots and in rare instances fluke a successful cinema release in the tradition of *Fran* and *The Year My Voice Broke*

One significant factor in the increased production activity is the presence of multi-title packages such as the Australian Children's Television Foundation *Touch The Sun* series producer James Vernon's *Tomorrow's News* comprising eight action oriented telefeatures and several low budget horror features assembled by producer David Hannay

The ABC continues to increase its involvement with various co producers (Smiley Films Revcom etc)

Budget figures displayed in the charts have been supplied to Cinema Papers by producers Where producers did not want budgets published those productions are marked N/A in the budget column In most cases budgets were supplied off the record', enabling the accurate computing of overall figures and averages

THEATRICAL FEATURES

Total number produced	43
Total budget	$110 393 000
Average budget	$2 567 279

MINISERIES

Total number produced	12
Total budget	$39 350,000
Average budget	$3 279,166

TELEFEATURES

Total number produced	25
Total budget	$30,900 000
Average budget	$1 236 000

Paul Harris

THEATRICAL FEATURES

TITLE *(Production company/Producer/Director)*	BUDGET	PRINCIPAL PHOTOGRAPHY
Afraid To Dance *(Seldell Pty Ltd/Andrena Finley/Denny Lawrence)*	N/A	September
As Time Goes By *(Monroe Stahr/Chris Kiely/Barry Peak)*	N/A	April
Bachelor Girl *(Yarra Bank Films Pty Ltd/Ned Lander/Rivka Hartman)*	$693 000	March
Bodily Harm *(Smiley Films Pty Ltd for International Film Management Ltd/Richard Brennan/Mark Joffe)*	$3 400,000	October
Boulevard Of Broken Dreams *(Boulevard Films/Frank Howson/Pino Amenta)*	N/A	August
Boundaries Of The Heart *(Tra La La Films for International Film Management Ltd/Patric Juliet/Lex Mennos)*	$3,500 000	September
Brain Blast *(The Mindless Entertainment Corporation/Stephen Stockwell/Andy Nehl)*	N/A	September
Breaking Loose *(Avalon Films/Phil Avalon/Rod Hay)*	N/A	October
Bushfire Moon *(Entertainment Media Pty Ltd/Peter Beilby Robert La Tat/George Miller)*	N/A	May
Candy Claus *(Yoram Gross Film Studio Pty Ltd/Yoram Gross/Yoram Gross)*	N/A	August
Compo *(Sunrise Picture Co./Nigel Buesst/Nigel Buesst)*	$150 000	October
Contact *(Tru-Vu Pictures Pty Ltd/Chris Oliver/Mary Callaghan)*	N/A	October
Contagion *(Reel Films Ltd/Leo Barretto Ken Meihold/Karl Zwicky)*	N/A	June
Crocodile Dundee II *(Kakanda Pty Ltd/John Cornell/John Cornell)*	N/A	August
Dangerous Game *(Virgo Productions/Judith West Basil Appleby/Steven Hopkins)*	$5 000 000	October
The Day Of The Panther *(Virgo Productions TVM Studios The Mandemar Group/Damien Parer/Brian Trenchard-Smith)*	N/A	March
Dead Calm *(Kennedy-Miller/George Miller Terry Hayes, Douglas Mitchell/George Miller)*	N/A	—
Dot In Good Old Hollywood *(Yoram Gross Film Studio Pty Ltd/Yoram Gross/Yoram Gross)*	N/A	November
The Dreaming *(Genesis Films Pty Ltd for International Film Management Ltd/Craig Lahiff Wayne Groom/Mario Andreacchio)*	$2 200,000	October
The Everlasting Secret Family *(Indian Pacific Films Pty Ltd for International Film Management Ltd/Michael Thornhill Sue Carleton/Michael Thornhill)*	$2 500 000	February
Evil Angels *(Evil Angels Films Pty Ltd/Verity Lambert/Fred Schepisi)*	N/A	October
Fever *(Genesis Films Pty Ltd/Terry Jennings/Craig Lahiff)*	N/A	February
Ghosts Of The Civil Dead *(Correctional Services Inc /Evan English/John Hillcoat)*	$1,580 000	August
Hungry Heart *(Lion's Den Productions for Chencom Ltd/Rosa Colosimo Reg McLean/Luigi Acquisto)*	N/A	August
Incident At Raven's Gate *(Acquabay Pty Ltd for International Film Management Ltd/Merc Rosenberg Rolf de Heer/Rolf de Heer)*	$2 500 000	June
Jilted *(Mermaid Beach Productions/Bill Bennett Jenny Day/Bill Bennett)*	N/A	February
Kadaicha *(David Hanney Productions Pty Ltd/David Hanney, Charles Hannah/James Bogle)*	N/A	November
The Man From Snowy River II *(Snowy Two Productions/Geoff Burrowes/Geoff Burrowes)*	$8 700 000	March
The Man Who Lost His Head *(Chair Films/James Clayden/James Clayden)*	N/A	November
Mullaway *(Ukiyo Films [International] Pty Ltd for International Film Management Ltd/D Howard Gingsby/Don McLennan)*	$3 000,000	November
Out Of The Body *(David Hanney Productions Pty Ltd/David Hanney, Charles Hannah/Brian Trenchard-Smith)*	N/A	November
Outback *(John Sexton Productions Pty Ltd for Burrowes Film Group Pty Ltd and International Film Management Ltd/John Sexton/Ian Berry)*	$7 300 000	September
Pandemonium *(KFM Pandemonium Pty Ltd/Alex Cutler, Haydn Keenan/Haydn Keenan)*	N/A	January
Rikky And Pete *(Cascade Films/Nadia Tass, David Parker/Nadia Tass)*	$4 000 000	August
Sebastian And The Sparrow *(The Kino Film Co Ltd/Scott Hicks/Scott Hicks)*	$700 000	August
Sons Of Steel *(Jel Films/James Vernon/Gary Ready)*	N/A	November
The Strike Of The Panther *(Virgo Productions TVM Studios The Mandemar Group/Damien Parer/Brian Trenchard-Smith)*	N/A	March
Takeover *(Phillip Emanuel Productions/Phillip Emanuel/Rob Merchand)*	N/A	September
The Thirteenth Floor *(David Hanney Productions Pty Ltd/David Hanney Charles Hannah/Chris Roache)*	N/A	November
Two Brothers Running *(Phillip Emanuel Productions/Phillip Emanuel/Ted Robinson)*	N/A	August
Where The Outback Ends *(Barron Films in association with Falcon Films Pty Ltd/Pamela Borein/Stasch Radwanski)*	$1,500,000	November
The Year My Voice Broke *(Kennedy Miller/Terry Hayes, George Miller, Douglas Mitchell/John Duigan)*	N/A	—
Zombie Brigade *(CM Film Productions/Carmelo Musca/Barrie Pattison)*	N/A	November

M I N I S E R I E S

TITLE *(Production company/Producer/Director)*	BUDGET	PRINCIPAL PHOTOGRAPHY
The Alien Years *(Revcom, ABC, Resolution Films Pty Ltd/Ray Alchin/Donald Crombie)*	$5,200 000	August
Always Afternoon *(Afternoon Pictures Pty Ltd/Henry Crawford/David Stevens)*	$4 300 000	March
The Dirtwater Dynasty *(Kennedy Miller/George Miller, Douglas Mitchell, Terry Hayes, Barbara Gibbs-line producer/Michael Jenkins, John Power)*	N/A	—
Dusty *(Kestrel Films [International] Ltd/John Richardson/Colin Budds)*	N/A	January
Emma *(Anro Productions Pty Ltd for Multi Films Investments Ltd/Ross Matthews, Ann Chapman/Gil Brealey)*	$3 000 000	October
Fields Of Fire — The Sequel *(Palm Beach Pictures [FOF] Pty Ltd/David Elfick, Irene Korol/David Elfick, Rob Marchand)*	$3 750,000	October
Hill's End *(Revcom Productions Pty Ltd/Noel Price/Di Drew)*	$2 600 000	July
Poor Man s Orange *(Anthony Buckley Productions/Anthony Buckley/George Whaley)*	N/A	February
Spit McPhee *(Revcom Productions Pty Ltd in association with Network Nine/Noel Price/Marcus Cole)*	$2 800,000	September
Sugar And Spice *(LJ Productions Ltd/Frank Brown, John Gauci/John Gauci)*	$2 900 000	September
Stringer *(ABC McCann International/John Edwards/Kathy Mueller, Chris Thomson, Kan Cameron)*	N/A	August
The True Believers *(Roadshow, Coote and Carroll, ABC/Matt Carroll, Sandra Levy/Peter Fisk)*	$3 600 000	August

T E L E F E A T U R E S

TITLE *(Production company/Producer/Director)*	BUDGET	PRINCIPAL PHOTOGRAPHY
The Board Room *(Falcon Films Pty Ltd/Pamela Borsen/Brian Phillis)*	N/A	August
Captain Johnno *(J Elly Ballantyne Productions for ACTF/Jane Ballantyne/Mario Andreacchio)*	N/A	September
Colonial Cavalry *(Somerset Film Productions/Jan Tyrrell, James Vernon/Rob Stewart)*	N/A	—
Crookanstchers *(Somerset Film Productions/Jan Tyrrell, James Vernon/Marcus Cole)*	N/A	—
Tha Clean Machine *(Kennedy-Miller/George Miller, Terry Hayes, Douglas Mitchell/Ken Cameron)*	N/A	—
Custody *(Film Australia/—/Ian Munro)*	$285 000	April
Devil's Hill *(Syme Entertainment Pty Ltd, ACTF/Jill Robb/Esben Storm)*	N/A	November
The Gift *(Illumination Films for ACTF/Tony Llewellyn-Jones/Paul Cox)*	N/A	November
Hot Ice *(Falcon Films Pty Ltd/Pamela Borsen/Brian Phillis)*	N/A	Septembar
Knuckle *(Somarset Film Productions/Jan Tyrrell, James Vernon/Lex Marinos)*	N/A	May
The Kokoda Trail Of Damien Parer *(Kennedy Miller/George Miller, Terry Hayes, Douglas Mitchell/—)*	N/A	—
The Lizard King *(ABC in association with Ravcom/Jan Chapman/Geoffrey Nottage)*	N/A	February
A Matter Of Convenience *(ABC in association with Revcom/Noel Price/Ben Lawin)*	N/A	March
Olive *(ABC AFC Smiley Films/Richard Brennan, Julia Morton/Stephen Wallace)*	N/A	May
Outback Vampires *(Somerset Film Productions/Jan Tyrrell, James Vernon/Colin Eggleston)*	N/A	February
Pater And Pompey *(Lee Films Pty Ltd, ACTF/Margot McDonald/Michael Carson)*	N/A	June
Piete *(Ebony Films/Ann Darrouzet/Monique Schwarz)*	$575,000	March
Pigs Will Fly *(Somarsat Film Productions/Jan Tyrrell, James Vernon/Sophie Turkiewicz)*	N/A	January
Princess Kate *(Unthank Films Pty Ltd for ACTF/Antonia Barnard/Georgs Ogilvie)*	N/A	Septembar
Rock And Roll Cowboys *(Somerset Film Productions/Jan Tyrrell, James Vernon/Rob Stewart)*	N/A	April
Sisterly Love *(Australian Screen Associates/Peter Du Cane/Mark de Frest)*	N/A	Septembar
Topendars *(Syme Entertainment Pty Ltd ACTF/Jill Robb/Jackie McKimmie)*	N/A	August
Tudawali *(Barron Films/Paul Barron, Julie Overton/Steve Jodrell)*	$750,000	March
A Waltz Through The Hills* *(Barron Films/Paul Barron, Roz Berrystone/Frank Arnold)*	$1,825 000	October
The Riddle Of The Stinson *(Kennedy Miller/George Miller, Terry Hayes, Douglas Mitchell/Chris Noonan)*	N/A	—

*Produced as a telefeature for the local market and a miniseries for foreign territories.

C O - P R O D U C T I O N S

TITLE *(Production company/Producer/Director)*	BUDGET	PRINCIPAL PHOTOGRAPHY
The Navigator *(Arenafilm Pty Ltd, Film Investment Corporation of NZ/John Maynard/Vincent Ward)* Australia-New Zealand feature	$4 300 000	July
Down And Under *(Pro-image Television Pty Ltd in association with Atlantic/Kushner-Locke/Christopher Slatter/Rob Stewart)* Australia-USA telefeature	N/A	December
The First Kangaroos *(Roadshow, Coote and Carroll, Channel 4/Moya Iceton/Frank Cvitanovich)* Australia-UK telefeature	$3,400 000	March
Always Afternoon *(Afternoon Pictures Ltd/Henry Crawford/David Stevens)* Miniseries commissioned by SBS Television and pre-sold to German Television	$4,300,000	March

R·E·V·I·E·W·S

- Broadcast News
- The Dead
- The Everlasting Secret Family
- The Good Father
- House Of Games
- The Man From Snowy River II
- Wall Street
- Warm Nights On A Slow Moving Train
- Wings Of Desire

• THE EVERLASTING SECRET FAMILY

When a film is derided by its first public with as much relish as *The Everlasting Secret Family* has been, then it is a sure sign that the work warrants a second look. Unfortunately this may not be possible, for its critical failure will probably sentence it to a short life. This latest collaboration of Frank Moorhouse and Michael Thornhill has been dismissed as "confused, inexplicable and amateurish", "sadly misconceived" and "a laboured adaptation" which "fails to work on any level". It has certainly proved to be genuinely, if not fashionably, provocative.

In fact what have been named as its failings are also its points of significance. Certainly, the film's intentions are not always clear. It seems to slip in and out of various thematic and stylistic positions, moving at different times around the edges of melodrama, irony, serious drama and high camp. It provides no reason for doing so. Intended by Moorhouse to be a construction of an imaginary, metaphorical world, it has been seen by others as superficial and ridiculous. With no prior knowledge of its critical reception I read *The Everlasting Secret Family* as a refreshingly idiosyncratic irony and was entertained and amused — sometimes by my own arousal.

The confusion surrounding the work can be read as proof of its makers' ineptitude and a reason to dismiss it. But confusion surrounding a new work of art, regardless of its authors' intentions, is a useful stimulant, a sign that risks are being taken and reason enough to deem *The Everlasting Secret Family* worthy of more attention than it has been paid.

The most obvious risk the filmmakers took was the subject matter they chose. The erotic (or pornographic) is notable by its absence from Australian literature and film. We have preferred to enjoy its location in exotic overseas landscapes, rather than to deal with the subject on our home ground, as if our ability to take it, and our arousal, seriously has depended on the subject's placement elsewhere. Australian film still sees itself as the home of the real — and while excursions have been made into the spiritual (*Picnic At Hanging Rock*) and bizarre (*Bliss*, *The Cars That Ate Paris*) the shadowy enclosures of the erotic and Gothic imaginations have been kept behind closed doors. Thornhill's film is the first major attempt to reveal such an imaginary world.

A rich and charming senator, played with wonderful irony by Arthur Dignam, is a member of a secret and rigidly hierarchical society of pretty youths and powerful men enthralled by the conjunctions of ritual, discipline and illicit arousal. "Ecstasy, secrecy, silence" is the Brotherhood's motto. The fantasy, like pornography itself, is corny and theatrical. When it is placed in the context of an Australian version of an upper class, it seems particularly difficult to accept. The masked brothers, tiptoeing over crossed swords beneath a canopy of roses, look like they'd be more at home on the squash court.

But rather than rejecting this clumsiness in the film, it is more useful to consider in what ways it reveals the problems in portraying the particular conditions of the erotic/Gothic/pornographic imaginations in Australian contexts. Considered as a seriously dramatic study, the film appears amateurish. However, if we see it as an attempt to depart from filmic conventions commonly associated with an Australian style of realism, it becomes a cause for celebration.

The film's rhythm is jerky and irregular. Scenes are drawn out to unrealistic lengths or cut short by unexpected fades to black. Dialogue is deliberately stilted and punctuated by theatrical stammers and silences. The Lover's narration is pure purple. The acting is mannered and none of the characters is given enough flesh and blood to invite audience sympathy. With the exception of the chauffeur, no one is named.

The characters' distance from each other (their interactions seemed more ritualistic than real) and ourselves gives them a quirky kind of poise and us the space to detect ironies.

The Beautiful Lover coquettishly lifts his shirt before the Senator seated in his Senator's chair and says, "Do you think my bum has dropped?" The Senator is silent. The Lover repeats his question. The Senator pauses. He lightly caresses his chin with graceful fingers. "Your bum," he replies, dead-pan. There is another pause. He tells the Lover to go and put his pants on. The scene abruptly ends. It is erotic and anti-erotic. It is mannered and ironical. It is not meant to be real.

Sometimes, however, one isn't quite sure and this makes *The Everlasting Secret*

FAMILY TIES Heather Mitchell and Paul Goddard

< *Family* an easy target But despite the fact that Moorhouse and Thornhill's collaboration was not clearly realised, they took important risks The film, teetering precariously on the edge of several things, cannot be easily categorised That critics have felt the need to simply write it off as "bad art" is a sign that it could well be dug up with relish in the future. Let's hope *The Everlasting Secret Family* will not be forever buried

Anne McDonald

THE EVERLASTING SECRET FAMILY Directed by Michael Thornhill Producer Michael Thornhill Co-producer Sue Carleton Executive producer Antony I Ginnane Screenplay Frank Moorhouse Director of photography Julian Penney Music Tony Bremner Editor Pam Bernetta Cast Arthur Dignam (Senator) Mark Lee (Youth) Dennis Miller (Eric) Heather Mitchell (Senator's Wife) Paul Goddard (Son) John Meillon (Judge) Beth Child (Pottery woman) Production company Indian Pacific Films Pty Ltd for International Film Management Ltd Distributor Filmpac 35mm 89 minutes Australia 1987

• HOUSE OF GAMES

To say *House Of Games* is a didactic introduction to the worlds of psychology and the art of a good con is to imply that writer-director David Mamet hits his audience over the head with his notion that the two are explicitly married This is precisely where this film travels, using the device of a psychologist who deals with her 'cases' by day and is lured into a complex con game in her spare time (mostly night)

If one is game enough one could say *House Of Games* is a film done with mirrors, for it achieves what it does through a special kind of sleight-of-hand What emerges in *House Of Games* is a deliberate series of mirror images — characters, physical locations, professions and dramatic situations are set in a kind of reverse relation to one another, as if held up to a mirror The most notable is the figure of psychologist Margaret Ford (Lindsay Crouse) at the beginning and at the end of the film In both instances she is stopped by admirers to autograph her book, *Driven Compulsion And Obsession In Everyday Life* In the first she is dressed in a dark suit, her look is that of a professional woman, her movements are industrious In the second, the scene culminates with a close-up of her smile It is a smile of satisfaction, of assertion — her attire, unlike the beginning, is floral, more liberating The respective scenes are almost of two different women.

To take another, less notable example after having just visited a patient, Margaret Ford is disturbed enough to discuss the value of her work with her friend and mentor, Dr Littauer (Lilia Skala), a scene in which Margaret lets slip the word "pressures" instead of "pleasures" in discussing her work Her mentor's response becomes a discourse on the need for Margaret to relax and stop worrying, indeed to take some "pleasures" from life rather than "pressures". Similarly, Margaret's con-artist lover Mike (Joe Mantegna) serves as her mentor in the 'other' world In a scene much later in the film, his words, "when you're depressed, or you've just been fired from your job, take something Anything So you can assert yourself", parallel the advice of Dr Littauer In their relationship to Margaret, Dr Littauer and Mike mirror one another, but this is only one in a whole ensemble of other mirror-images

But consider this as well let's say you want to play a trick Typically in order for it to pay off the trick has to conceal itself as a trick In retrospect, this is *The Sting* Now imagine you play a trick, but at the same time as it's being played you explain the mechanics of the trick This is *House Of Games* From their very first encounter, Mike proceeds to seduce Margaret into a con game, not necessarily by his proficiency in the game, but by his explanation of it

If all this begins to sound like it has been deliberately staged, then the film does little to dispel such a feeling Indeed, director Mamet appears to have little interest outside the mechanics of the game, or games played. The film takes this to such an extent that it tends to wedge further the distance between audience and action

What you have then is an ever more perfected trick, for the con is not the trick itself, but its explanation Mike seduces Margaret by laying all the ingredients of the game before her, he shows her the hand, as it were, before proceeding to deal it As Mike explains at one point, the essence of the con game is in "giving you my confidence" As simply as in a card game, we are fed the rules, we know precisely which cards the deck holds, we even (if Mike is to be believed) know the approximate order they will be dealt out what we receive,

GUN CRAZY Lindsay Crouse shows her hand

what he receives, what he will play, what she will play. And by no coincidence Margaret Ford, the repressed, industrious professional, will meet her darker side. Yet Mamet tends to hit us over the head with this kind of brilliant assemblage. For if you don't get it the first time, you'll get it the next time, or the time after that. But one has to remember that each con (and each con explained) is a mirror for another more elaborate one.

In this context it is interesting to note the way space and locations are utilised, in two scenes in particular. The film moves quite deliberately from stark scenes between doctor and patient set in hospital or consulting rooms with white backdrops to the more heightened locations of hotels, bars and, of course, the House of Games. One is stark and harsh, the other elaborate and sophisticated. But as Margaret Ford is drawn into the den of iniquity we are significantly directed towards spaces within spaces, as she is drawn from the street to the bar inside, we become aware of other rooms beyond. The concern with space is emphasised later in another bar when Margaret notes in her diary, 'the necessity of dark places for dark transactions'. Once inside the House of Games, her view becomes directed (by Mike) into the room beyond the bar to the figure of the fat gambler, for she is to play a role and to be lured further into a con game. Inside the room, her view is directed toward particular objects or gestures which are not what they seem: the fat gambler playing with his ring (which is supposed to be a signal to call his bluff), a gun which is actually a squirt gun which allows Margaret to call the whole scene as a bluff.

The second scene, in which the use of space and Margaret's perception of it are integral, is as part of a more elaborate con which mirrors precisely the earlier scene at the House of Games. Once again she finds herself 'coincidentally' involved with Mike in an $80,000 scam against a (supposedly) unknown and unsuspecting victim. In a hotel room in which the con-artists Margaret and the supposed victim have just concluded a transaction, Margaret's view of things, as in the earlier scene, is directed toward spaces within spaces: she sees the bathroom beyond the hotel room where the supposed victim is seen to carry a gun and is relaying information to his supposed fellow police officers outside. The difference, however, is that Margaret fails to recognise the mechanics of the con which have already been laid open to her.

Like a card game in which the dealer leans toward a certain player when the stakes are at their optimum, *House Of Games*' final trick is to lean a certain way too, which, in effect, upsets the state of play we have been led toward. The 'we' is important in this context, because, as has been established, the film plays us throughout too.

In this respect, it is important to take account of the final sequence at the airport when, after discovering she has been conned, Margaret pulls a gun on Mike. The scene recalls the earlier (more comical) card scene where Margaret calls the fat gambler's bluff (the gun that is a squirt gun).

What passes between them, however, is a curious role reversal. One could say it is Margaret who is actually attempting to call a bluff, for when she pulls the gun, she loses the game, she "crumbs the play" as Mike says. Yet, she also wants Mike to beg for his life. But he won't beg, and with each pull at the trigger, he defiantly asks, "Thank you sir. May I have another?" Mike and Margaret are indeed the mirror images of one another and, following Mike's advice about asserting oneself, Margaret actually 'takes' Mike. She is a bad girl, earlier she described Mike as the "bad man".

But in the sense that Mike isn't calling a bluff, the film is Margaret's game. In their exchange at the airport, Mike's words "you're a whore, you're an animal, you're a monster", are the precise words of Margaret's other mirror-image, her sick, female patient: a girl, who at one point, describes her dream to Margaret, a dream in which the girl's father calls her a "whore", and in which she describes an "animal", a "monster" that she names a "irig". Irig spelt backwards is girl.

But Margaret's game is one in which she fails, or rather one in which she cannot play by the rules. The essence of the con game is "I give you my confidence", hence, her words, "I gave you my trust" before she shoots Mike.

Thus, when Margaret shoots Mike she stops playing by the rules, and it is where the film tends to ascribe the notion that if you get beaten you pull another trick. Unfortunately, in this case, it appears to be another instance of how 'clever' this film is.

Raffaele Caputo and Peter Lawrance

HOUSE OF GAMES. Directed by David Mamet. Producer: Michael Hausman. Screenplay: David Mamet. Director of photography: Juan Ruiz Anchia. Production designer: Michael Merritt. Music: Alaric Jans. Editor: Trudy Ship. Cast: Lindsay Crouse (Margaret Ford), Joe Mantegna (Mike), Mike Nussbaum (Joey), Lilia Skala (Dr Littauer), J.T. Walsh (The Businessman), Willo Hausman (Girl with book). Production company: Orion. Distributor: Village Roadshow. 35mm. 100 minutes. USA. 1987.

• THE MAN FROM SNOWY RIVER II

Part Two of *The Man From Snowy River* does not have the same tongue-in-cheek tone as Part One. It could be because George Miller was not involved as co-director this time, or because the Australian economic climate is grimmer now than it was in 1982. For Geoff Burrowes, sole producer and director of Part Two, Aussie bush mythology is a serious business in which he has vested interests of more than one kind. He is not alone. Whether or not they invested their money in this film, many Australians share his emotional and cultural attachment to local folklore — and to the Australian Dream rather than the Dreamtime.

Cultural snobs (most film reviewers included) have always dismissed the horse opera with a sneer, and it is so easy for them to scoff at the archetypal narrative components of this particular horse opera. Hero loves girl; hero loves his horses; hero loses girl; hero loses his horses; hero is assisted by magical helper — a wild horse; hero defeats his rival-cum villain, and is re-united with his princess bride and his horses. This is the narrative structure of the folk tale, as outlined by Vladimir Propp. Simultaneously, heroine loves boy, heroine loves father, heroine rejects suitor preferred by father and chooses boy she loves, father rejects heroine, father relents and accepts hero, heroine is reunited with hero and father. This is the narrative structure of the melodrama, which is intertwined with that of the folk tale. The structures are familiar and pervade popular culture. When allied with spectacular scenery and spectacular horse chases, they make for lively and enjoyable popular entertainment.

The hero and heroine are the same characters played by the same actors as in Part One. Once again, the heroine's desirability and plucky personality are compared to those of a filly. Once again, the hero is awkward as a romantic lover but graceful on horseback. The fact that he can more convincingly express affection for his horse than for his girl, and convey more distress at the loss of his horse than at the loss of his girl, is characteristic of the conventional American western hero as well as the legendary Aussie outback hero, so Tom Burlinson could be said to perform to type. In the Wild West and the Australian Outback, men at ease with women are usually suspect — greasy villains whom you can't trust. The rival for the heroine's affections, and villain of this film, is likewise smooth and greasy, and more of a matinee idol in his appearance than the hero. There is also a class component operating here, as it did in pre-war Hollywood (especially Warner Brothers films) and Victorian melodrama. The humble hero, lacking the privileges of education and wealth, must overcome the machinations of powerful individuals through dogged determination and superior practical skills. The popular audience readily identifies with the hero's battle against the corrupt and the privileged, and can vicariously enjoy revenge against their oppressors through the triumph of the hero. In the current socio-economic situation, in which the power of the Australian middle classes has been seriously eroded, and government appears to be abetting rather than restraining the greed of Big Business, you don't have to be a member of the traditional working class to feel oppressed and experience pleasure at the defeat of the corrupt and the privileged.

In Part Two, American actor Brian >

< Dennehy replaces Kirk Douglas as the heroine's father His physical bulk and dramatic presence remind me of Orson Welles If Douglas carries associations with the western, Dennehy evokes memories of the Big Daddy in the steamy family melodramas set in the plantations of the Deep South The script, however, reins him in as a character, making him too benign for a full-blooded Big Daddy.

For those of us who are interested in psychoanalytic readings of film, we could say that the oedipal conflict of the heroine is not sufficiently dramatised and too perfunctorily solved, while the Black Stallion provides a dramatically effective id to the hero's ego Unquestionably there is a sexual imbalance here.

In the main, however, this film generates excitement through the choreography of horse movements The numerous chases on horseback are inclined to go on a bit too long, but in the process the loss of narrative suspense is made up for by a gain in iconic pleasure — as happens in the musical, where the narrative is constantly interrupted by spectacular song and dance routines Here too we experience a marvellous spectacle of movement and energy

If we think of the horse opera as a descriptive rather than a dismissive term, relate it to the genre of the musical, and appreciate that it brings into play both nostalgic and utopian desires in the community (as noted by Richard Dyer in his essay, 'Entertainment and Utopia'), we can enjoy this film without feeling guilty — or patronising it

Freda Freiberg

THE MAN FROM SNOWY RIVER II Directed by Geoff Burrowes Producer Geoff Burrowes Executive producers John Dixon Dennis Wright, John Kearney Screenplay Geoff Burrowes and John Dixon Director of photography Keith Wagstaff Production designer Leslie Binns Music Bruce Rowland Editor Gary Woodyard Cast Brian Dennehy (Harrison) Signd Thornton (Jessica) Tom Burlinson (Jim) Peter Cummins (Jake) Rhys McConnochie (Patton Snr) Bryan Marshall (Hewker) Mark Hembrow (Seb) Nicholas Eadie (Patton Jnr) Wyn Roberts (Priest) Peter Browne (Reilly) Production company The Burrowes Film Group Distributor Hoyts. 35mm 100 minutes. Australia. 1987

HORSE TRIALS S grid Thornton

• BROADCAST NEWS

Many of us James L Brooks fans were probably holding out high hopes for his new comedy *Broadcast News* Here it is, the latest film from that talent who not only delivered the powerful resonances of that marvellous movie, *Terms Of Endearment*, but who also created and collaborated on what is probably the very best situation comedy series ever, *The Mary Tyler Moore Show*.

Result? Some even more complex terms of emotional endearment made lightly (*very* lightly) likeable by inserting them into a kind of serious, dramatic cine version of *The Mary Tyler Moore Show* To misquote one of the major character's smart sidecracks "Sex and tears! This must be *Broadcast News* "

If that reads like a glib response to this offering from one of America's most genuinely gifted new filmmakers, that sense of disappointment could come from a conviction that the enterprise should've worked out so much better

The premise is promising enough An amusing pre-credits triptych spotlights telling moments from the adolescent lives of three youngsters growing up in different parts of America at various stages during the 1960s Good-looking slogger Tom literally tells himself over and over again to try harder Cocky, superior smartass Aaron announces to fellow students from a high school graduation podium that "I thank you and I forgive you". Flustered, preoccupied adolescent Jane confronts her dad, correcting him on his vague misuse of the word "obsessive".

These fated three become Tom (William Hurt), Aaron (Albert Brooks) and Jane (Holly Hunter), adult protagonists in a love triangle that gets formed within the parameters of a TV network news show Jane's an attractive, idealistic producer, hovering between reporter Aaron's compassionate Jewish braininess and presenter Tom's bunky, Waspy brawn Public and personal politics to be played out as a bitter-sweet eighties revision of those fabulous classic newspaper comedies of the thirties and forties, golden goodies like *Libeled Lady*, *Too Hot To Handle* and *His Girl Friday*.

Or for MTM junkies, Mary (and more than a bit of Rhoda), Ted and Murray rewrit on the large screen as Jane, Tom and Aaron Lovely stuff Solid cast Huge potential Tell us more

No can do There's not a lot more to tell since the film doesn't really tell us too much more than those childhood flashbacks so deftly suggest

Whereas Brooks' *Terms Of Endearment* begins with a sketch and proceeds to colour it in, to flesh it out dramatically and thematically, *Broadcast News* virtually turns into the object of its interpreting gaze Namely, a series of now funny, now sad human interest pieces in a prime time news show Or, to cite again from the movie, all that the film finally appears to comprise is the stacked set of tidily collapsing pictogram domino pieces that fall into chain-reacting place to reveal one flat, two-dimensional image, one pretty cosmetic picture — an item used by Holly Hunter's feisty Jane in a lecture to professional colleagues about what they *shouldn't* be showing Just as Francois Truffaut's *Day For Night* kept threatening to clone into its ultra-conventional film-within-the-film *Meet Pamela*, so *Broadcast News* might be called *Meet Jane, Tom And Aaron* — it's trapped, infected by the symptoms it pretends to expose

This unsettling business of the movie's plot calling its targeted kettle, the TV news industry, black, reaches an irrevocable, problematic point towards the end of the narrative This pivotal crunch comes when Jane, informed by Aaron, discovers that Tom has committed what she (*and the movie*) would wish us automatically to consider as an ethical crime, an unforgiveable act of moral dishonesty exposing professional and personal betrayal And it just doesn't wash, not so much on grandly humanistic terms, outside the film, but more so *within the story*, simply and solely as a credible, dramatic device

For some people (including Jane) Tom's shocking malpractice might render him an even more appealing cynical, enterprising, go-getting media con man And surely for Jane, who has by now clawed her way to the heights as the first female News Bureau Chief, Tom's exposed misdemeanour, compared to what she's seen and been through in the network jungle, could look mighty tame and forgiveably mild

It's also an extremely clumsy and crude way of reminding us that Jane was initially set up as a right-on, sincere do-gooder Yet, for most of the running time, what we see is a hyped-up, insecure, romantic career woman, drawn to the undeniable charms of a handsome, similarly ambitious work colleague And the reversion back isn't personality change, character development or even emotional naivete It's structural schizophrenia, sloppy screenwriting

By contrast, Albert Brooks' sensitively integrated Aaron may as well be in another movie, having much fun with

ANCHORS AWAY William Hurt

slick one liners and punchy putdowns He's a larger, bigger-bellied variation on the fast-talking, amorously thwarted teen nerd portrayed by the likes of Anthony Michael Hall and Jon Cryer in John Hughes productions such as *Sixteen Candles* and *Pretty In Pink* There's immense scope in Aaron's I love you but-you don't love me fix on Jane and their situation provides a few genuine, shining moments (especially his mention of wanting two Janes, one as a friend, to talk to about how much he likes the other) But Aaron's dilemma regarding Jane is all teasing touches and quick quips, gaining some coverage and little exploration So the tenderness and comic depth of Brooks' impressive performance is all humorously dressed up with nowhere, plotwise, to go You look forward to Aaron's scenes because he seems to have come from a much more interesting place than this so-so movie William Hurt (*not* one of this reviewer's favourite actors) does what he can with a difficult, underwritten role, a male edition of the dumb blonde who gradually learns a few crucial career-saving trade tricks Tom's occasional thick-headed pauses, which masquerade as contemplation, are beautifully put over by Hurt and the anxious introductory pitch to Jane ("I'm no good at what I'm being a success at") rings just the right note, true to a Yuppie stud's self-deprecating complacency

Holly Hunter attempts a fervently pitched, gutsy portrayal which often clicks very nicely indeed, given the role's unresolvable splits and shifts When one of her bosses sarcastically remarks that it must be very nice for her to feel so smart and she wearily answers back, "No, it's awful," the comment alone is almost worth the price of admission Her staccato rage in the lead-up to a hilariously Lubitschean door-framing gag involving Tom and his father is equally delicious In lesser roles, Lois Chiles (remember the Beekman Place beauty in *The Way We Were?*) is bewitching as Jennifer, an older other woman and Jack Nicholson is his customary diabolical, dagger grinning self as the show's star anchorman

So many perfectly realised things in such an imperfectly conceived package, *Broadcast News* is finally crowned by a cap off "surprise" coda which comes on kinda cute, kinda corny, kinda forgettable And kinda Gallic, in that nudging ironic way we associate with so many French character comedies of the 60s and 70s, from Rohmer and Sautet through to Berri and Lelouch This is obviously eighties Hollywood career comedy with a *soupcon* of *tendresse*, *tristesse*, good old *ironie* and all that *etoffe* Translation the ending sucks and sinks like the flattest of fallen souffles

But, overall, it's still early days and there are certainly further joys to be had from the man who brought us such rich characters as Shirley MacLaine's Aurora and Debra Winger's Emma in *Terms Of Endearment*, not to mention the wonderful roles he created for Jill Clayburgh, Burt Reynolds and Candice Bergen in Alan J Pakula's underrated *Starting Over* These two movies indicate that James L Brooks doesn't need to conceptually go home to Mary Richards and friends (or to the *Taxi* crew) no matter how much he'd like to

Mary and Ted and Murray and Sue Anne Nivens and Mr Grant (re-played here as Ernie by Robert Prosky) will all be fine, enduring and cherishable TV originals None of them needs to be reconstructed as the make-shift perishable filmic re-writes presented in *Broadcast News* Enjoy the film for what it is, but do stay tuned!

Peter Kemp

BROADCAST NEWS Directed by James L Brooks Producer James L Brooks Executive producer Polly Platt Co-producer Penney Finkelman Cox Screenplay James L Brooks Director of photography Michael Ballhaus Production designer Charles Rosen Music Bill Conti Editor Richard Marks Cast William Hurt (Tom Grunick) Albert Brooks (Aaron Altman) Holly Hunter (Jane Craig) Robert Prosky (Ernie Merriman) Lois Chiles (Jennifer Mack) Joan Cusack (Blair Litton) Peter Hackes (Paul Moore) Jack Nicholson (Anchorman) Production company 20th Century-Fox Distributor Fox Columbia 35mm 131 minutes USA 1987

THE DE

Perhaps we are not the ones to review this film, for it is certain we cannot see it We cannot see it for the mist in front of the screen, a mist of tears and of the past, his mist and theirs and yours and ours

The last film of a man who was made (and made of himself) a legend. What can be said of it that will not be either idolatrous or mean? Consider the portent of our opening paragraph all words now are self-conscious — graveside speeches Everyone knows what must be spoken now, and why it should be that way. One finds oneself caught in a maudlin auteurism, something whispering behind each image "This is his last film Look And dear God, wouldn't he have wonted it this way?"

Yes, he would A film he might wish to call his best Wouldn't we all?

The insidious whispering goes on "But who, or what, is this that has so aptly orchestrated its own passing? The Grand Old Dad? The Hollow Man? Jack Pumpkin Head?"

And we remember the fights Nineteen sixty-seven and American cinema is in the balance Surely they drank whiskey and went after big fish, while we gagged on absinthe or Dr Pepper and dreamed of a man who stole a ferris wheel At any rate, they claimed for him the American soul, matching his sprawling gestures and cavernous mouth with the breadth of their critical ambition We did not believe in souls (we were not animists) We did not even believe in America, and we wanted more termites at the feast, nibbling our hearts out. He was a fool, a grandiose, grandiloquent fool And we, we were the fool killers

He bought a castle in Ireland, and they visited him there (they took him a sweatshirt with a picture of Bogart on it, drawn by our father) And all of that seemed fitting enough Their names were Flynn and McCarthy and who knows what else, and he was a professional Irishman, born in Nevada, nurtured on the stage, which is where he got that strange, husky, mock-poetic accent from He had no mother, you know, always grasping for the breast His father gave him declamation lessons instead

This film is his testament to Ireland as well A gift of gratitude for being the place he had imagined all his life, that is, a homeland for itinerant players. The voice hisses "This is the Irish cinema that never will be These accents, these gestures, these turns of phrase This keen-eyed love"

And one of us runs backwards 35 years There is a little rosary of lamentation that used to be heard in Dublin, about how the Irish had fared on the screen. Caricatures made by Irish Americans drink and sentimentality (you know who we mean him who changed his name from Feeney) Out of myself watching this film now, I am in the midst of a crowded theatre Greying men in tuxedos, smelling of spirits and cologne Women like pillows, all shiny and soft Faces blurred, but all familiar in the cozy dark. Someone sniffs A man three seats away has his hand to his eyes. Then the film is over and the harp music dies and we are all up on our feet and there is such a noise! Yes, like the ocean People are climbing on their seats, but I have to leave them now. I am flying up, past the gods and they are still applauding, still applauding, they will never stop applauding, they are so happy

You won't believe this, but it is true Flynn and McCarthy or one of them made a movie, as amateurs of the cinema are liable to It was a short film made from a short story Yes, it was It was The Dead *We watched it one excruciating afternoon. In it there was much serious talk and an undersea cast over the interiors*

We wanted not to be there Whatever we said was a lie "Well John, would you like to see our movie?" "Certainly boys Nothing would give me greater pleasure" "We think you'll like it We made it from James Joyce's The Dead *" "That shows good taste, boys Very good taste"*

Somewhere in the mist before this movie another film is unspooling in which awkward young people speak with dull American accents and the walls are green A very bad movie

One of us watches the movie and the other reads the book. But when the mist closes in, it becomes a fog, perhaps one of those yellow Dublin fogs stained with coal dust to heritage colours, and it billows over the page, bringing two kinds of past with it, rolling into eyes and ears and mouth What affection and what generosity is here! A warmth and tolerance we cannot imagine Joyce ever possessed For Joyce, of course, The Dead *was hardly the past For him the objects, the wallpaper, the clothing were not so important. What was important was the death-in-life, while here it is the life in-death the charm, the vitality, the poetry and music There is no poem by Lady Gregory in Joyce's* The Dead *There is no political rally to go to instead of eating There is no epiphanic song (two lines and rudeness only) There is no lost cabby from Aran And the film is, then, as much about what is gone and*

PORTRAITS OF THE ARTISTS James Joyce, John Huston, Angelica Huston

A D

what is yet to come as it is about the dead who confound themselves with us

In 1941 he made his first film as a director, and in the end of that film the music rises and the shadows move as Bogart tells Astor that, although he loves her, he must give her to the police The words are the same as the ones in Dashiell Hammett's book (or as near as need be), but the feeling is entirely different A rustling dryness, a coldness that has nothing to do with despair, has been expunged Indeed

the death that Hammett saw is in Huston's film replaced by dying

And so it is here too, or so it is in the mist in front of the screen, criss-crossed with whispers that come from where we cannot tell We might have seen a film, but perhaps we were the wrong ones to ask to see it Somehow we have found here only vague memories, nothing but memories

Bill and Diane Routt

THE DEAD Directed by John Huston Producers Wieland Schulz Chris Sievernich Executive producer William J Quigley Screenplay Tony Huston Director of photography Fred Murphy Production designer Stephen Grimes Music Alex North Editor Roberto Silva Cast Anjelica Huston (Gretta) Donal McCann (Gabriel) Rachael Dowling (Lily) Cathleen Delany (Aunt Julia) Helena Carroll (Aunt Kate) Ingrid Craigie (Mary Jane) Production company Liffey Films Distributor Filmpac 35mm 83 minutes USA/UK/West Germany 1987

• THE GOOD FATHER

The closing shot of *The Good Father* has its solitary anti-hero sipping claret, framed by empty flowerbeds, in the barbed wire seclusion of his new bachelor pad garden Freedom in the liberal bourgeois sense of emotional autonomy and material self-sufficiency, the vignette unsubtly suggests, is its own barren prison

Either despite or because of its studied psychological realism, *The Good Father* is a social issue movie which is finally uncertain of what the issues are Mike Newell's new film takes its generic bearings from British social realist cinema which flourished in the oppositional cultural climate of the sixties Its protagonist takes the bearings of his sexual identity from the same combative era of the 'sexual revolution' and student radicalism Both are unsure of their roles in the changed conditions of the eighties Like Newell's direction, his protagonist is most cockily confident when contending with caricatured antagonists — most confused and diffuse when seeking resolutions of a pervasive sense of alienation

The Good Father's anatomy of middle-class, mid-life disillusionment focuses on the parenthood which puts male sexual identity into crisis Bill Hooper (Anthony Hopkins), one time student radical and novelist *manqué*, now in his forties on a £23,000 income as a publisher's marketing executive, finds a focus for his frustrated aggression in the role of dispossessed father — estranged from his son by a wife whose sexual independence was legitimised by the feminism he himself once professed Displaced as husband and father by his wife's lover, Hooper finds his self-image mirrored in the distress of a weeping school teacher he meets at a party Roger Miles (Jim Broadbent) has lost his young son to his wife who has left him for a lesbian lover, with whom she plans to emigrate to Australia Vicariously working out his own anger, Hooper becomes the Iago-esque evil genius in an underhand custody suit which returns parental control of Miles' child to his father

What *The Good Father* invites us to mistake at its outset for a sympathetic portrait of the male casualties of the 'sexual revolution' proves instead to be a progressive demystification of an eighties backlash against the feminism of the sixties The first of several unmaskings with which the film subverts the easy identifications of its opening is Hooper's tight-lipped admission to his friend that he left his own son and wife by choice Offered a second chance at fatherhood by his young mistress, Hooper later lays the blame for his marriage's failure on the birth of his child "All the love that's going, they take it all — they suck you dry." The least successful of the film's devices of psychological realism is a recurrent nightmare sequence in which Hooper struggles against gladwrapped suffocation by the nuclear family and guiltily strangles his own son His role of dispossessed father seems as hollow as that of free-wheeling bachelor which he attempts to recreate in polo necked motor cycle dashes along London boulevards to the accompaniment of a sixties rock'n'roll soundtrack

Recourse to a stubbornly patriarchal law provides no solutions to the problem of redefining male female, father-child relationships 'after' feminism While the character of Miles — Hooper's temporary male ally in this restaged battle of the sexes — develops from childlike passivity through self-assertion to a renegotiation of his paternal identity, Hooper himself remains in the same spectatorial relation to emotional intimacy as he has to the polarised class politics of Thatcher's Britain with which Newell sparingly colours in the background of his psychological drama

The relation between emotional foreground and social background is teasingly indeterminate in Newell's direction An early scene of the film shows middle-class professionals in their forties watching TV newsclips of the rioting unemployed through their wine glasses at a party The combative energies of the sixties generation of student radicals, the film seems to imply, have turned inward in the eighties on an emotional power struggle between the sexes

At the same time, the film suggests the psychological legacy of the agonistic school of gender relations in which its protagonist's sexuality was formed during the sixties An overstated moment in Hopkins' otherwise persuasive performance of the role is his portrayal of Hooper's confusion in the face of his young girlfriend's unruffled willingness as lover Trembling uncontrollably over his shirt buttons, Hooper explains that for his own generation, love-making, like everything else, was "all argument and negotiated settlements" His ingrained self-defensiveness is incompatible with both the emotional responsibilities of parenthood and the emotional freedoms which the sexual revolution supposedly won for its generation

The Good Father is the shrewdest treatment yet of a theme which promises to preoccupy contemporary cinema For all its demystifying insights into male sexuality, though, the film unwittingly marginalises women's experience in its exclusive focus on masculinity-in-crisis The perspectives of its female characters are left unexplored, feminism is little more than caricatured, male experience dominates centre-stage Distinctively masculine, middle-class and middle-aged though Hooper's crisis is shown to be, his experience has become the representative one for both sexes by the end of the film No sexual relationship is shown to last, male and female characters alike end partnerless and emotionally isolated

In projecting its anatomy of mid-life melancholy on to a London winter of >

< leaf-stripped trees and fading yellow light — with flashbacks to a springtime vignette of expectant motherhood — *The Good Father* implicitly 'naturalises' the alienations it explores, as if their deep logic were finally to be found in the inevitable experience of aging

David Bennett

THE GOOD FATHER Directed by Mike Newell Producer Ann Scott Screenplay Christopher Hampton from the novel by Peter Prince Director of photography Michael Coulter Production designer Adrian Smith Editor Peter Hollywood Cast Anthony Hopkins (Bill Hooper) Jim Broadbent (Roger Miles) Harriet Walter (Emmy Hooper) Frances Viner (Cheryl Langford) Simon Callow (Mark Varda) Miriam Margolyes (Jane Powell) Joanne Whalley (Mary Hall) Production company Greenpoint Films for Film Four International Distributor Newvision 35mm 90 minutes UK 1986

• WALL STREET

Oliver Stone's *Wall Street* is about the unbridled materialism, manipulation and corruption that characterised share markets during the bull run. It is this backdrop that provides the most powerful images of the film

Bud Fox (Charlie Sheen, who also starred in Stone's *Platoon*) is part of the influx of inexperienced so-called 'advisers' into the market. A college graduate, he has gravitated to the market like so many other yuppies seeking those dual status symbols, a Porsche and an East Manhattan apartment

Two years out of college, Fox is already successful by most people's standards. An account executive with a Wall Street broking firm, he made $35,000 in his first year out and $50,000 in his second. But the reality is that he spends his day cold calling, working his way through the telephone book under constant pressure to meet his quota of share sales. Maintaining a lifestyle beyond his means he remarks, only half in jest "American Express have got a hit man looking for me." And he still turns to his father Carl (Martin Sheen), a maintenance worker with an airline, for the odd loan

But Fox is determined to be a 'mover and shaker', to distinguish himself from the rows of other salesmen in the cavernous dealing room. Their frenetic and fragile existence is dominated by the daily vagaries of a seemingly irrational market

Fox's hero is the high-flying corporate raider Gordon Gekko (Michael Douglas). Fox can provide chapter and verse on Gekko's previous triumphs, deals on which he has made hundreds of millions. If only he can secure Gekko as a client for the firm then he too will be a 'player'.

Fox has been hounding Gekko's secretary for months to obtain an interview. His break comes when he shows up on Gekko's birthday with a box of Cuban cigars. He gets an audience in Gekko's jumbo-sized office and suggests several companies as potential investments. Gekko ridicules his recommendations. Realising his audience is rapidly coming to an end, Fox reveals that his father's airline has received a favourable ruling on a court case which has not yet been made public. It marks the beginning of the seduction of Bud Fox

Gekko recognises Fox's desperation and its potential for profit. For Fox it is a taste of power as the news of the court case breaks and the price of the stock rapidly rises. Flushed with success, Fox receives a cheque for $1 million from Gekko to be placed on deposit with the firm. And by way of a celebratory gesture Gekko sends a high-price call girl to Fox's apartment. If any other portent of impending doom is required, it comes when she asks him about the prospects for Hewlett Packard as she unzips his fly in the back of a limousine

Wall Street is very much an unreconstructed male bastion. The enormous egos of the male 'players' appears to demand an unquestioning shallowness from their women companions. But the one dimensional portrayal of these women is not only totally unsympathetic — some would say it borders on misogyny

Fox's romantic interest in the film is provided by Daryl Hannah. A former lover of Gekko, she has used his patronage to further her career as an interior decorator. Asked what she would want if she could have anything in the world, she responds a painting by Turner, a perfect canary diamond, world peace and the best of everything. It only in part reflects the stupidity of the question

The strongest moments of the film undoubtedly belong to Gekko as he slowly reveals the reality of Wall Street to his new-found protege. The character of Gekko is loosely based on Ivan Boesky, Wall Street's king of the arbitrageurs (a breed of investor who has an uncanny ability to buy, and then sell at a much higher price). Boesky was fined $100 million and late last year sent to jail for three years for breaches of exchange regulations relating to insider trading

Gekko is the creation of the new Wall Street which has overturned traditional investment criteria. The focus on short term gains makes inside information, rather than analysis and research, the market's most valued commodity. Combined with a new attitude on the part of the banks, which are movers of money, rather than rationers of funds, it allowed operators like Gekko to indulge in ever more ambitious plays

Gekko initially attempts to convince Fox that there is no cost attached to his ruthless pursuit of money and power. It has a certain simplistic appeal, whom does it hurt if Gekko has access to information not available to the rest of the market and manipulates it to make a profit? But as the film develops and it becomes clear that his activities affect both the management and workers of the companies in which he is involved, Gekko espouses a form of social darwinism. Greed, characterised by Gekko himself, is as a cleansing agent for moribund corporate capitalism, he claims. Addressing a meeting of shareholders of a takeover target Gekko chants "Greed is good, greed is right, greed works." He adds "Greed will not only save Teldar Paper but also that other malfunctioning corporation, the USA."

The truth, as Gekko later admits, is that the market is a zero sum game: for every winner there is a loser. One of the film's strengths is that it provides a clear exposition of the process by which markets are manipulated and fortunes made. Wall Street is a giant rumour mill with a constant and rapid flow of information and disinformation, generally initiated in order to achieve a desired result. The 'mill' links not only brokers, but corporate executives, merchant bankers, financial journalists, commercial law firms, chartered accountants and major investors

The industrial espionage, secret commissions, overseas nominee companies (designed to conceal the real ownership of shares) and double dealing is only one side of the 'game' but it has been a particularly significant aspect of world equity markets during the recent bull run. The recent collapse of sharemarkets

GREED IS THE CREED Michael Douglas talks dollars

with its known and anticipated effects on the general economy has demonstrated the importance of these issues to the wider community.

The weak link in the film is Bud Fox. At no time does he generate any genuine rapport with any of the other characters or the audience. As he slowly comes to a realisation of what Gekko really represents and how he has allowed himself to be used and corrupted, he is meant to appear a somewhat tragic figure: a basically decent kid exposed to unnatural stresses and temptations. But the dramatic potential is never really developed, it rapidly deteriorates into melodrama.

The character of Gekko is much more finely drawn and Michael Douglas gives a first-rate performance. But in Charlie Sheen's defence, Douglas is given much better material to work with. Stanley Weiser and Stone (who were responsible for the script) display more insight into the single-minded raider than the confused and grasping young broker. This is borne out with the strong characterisation of another raider, Sir Larry Wildman (Terence Stamp) whose confrontation with Gekko is a highlight.

Wall Street, for all its faults, provides a fascinating glimpse into the world of high finance and the entrepreneurs, some would say rip-off merchants, who have been guiding its destiny. And there is no doubt that despite their grubbiness, these larger-than-life characters have a certain anarchistic appeal.

Tom Skotnicki

WALL STREET. Directed by Oliver Stone. Producer: Edward R. Pressman. Co-producer: A. Kitman Ho. Screenplay: Oliver Stone, Stanley Weiser. Director of photography: Robert Richardson. Production designer: Stephen Hendrickson. Music: Stewart Copeland. Editor: Clare Simpson. Cast: Charlie Sheen (Bud Fox), Michael Douglas (Gordon Gekko), Martin Sheen (Carl Fox), Terence Stamp (Sir Larry Wildman), Sean Young (Kate Gekko), Daryl Hannah (Darien Taylor). Production company: Edward R. Pressman Productions. Distributor: Fox Columbia. 35mm. 124 minutes. USA. 1987.

• WINGS OF DESIRE

The first image-sound event in *Wings Of Desire* (the black and white close up of a hand writing on a page) introduces us to levels both invitingly abstract — philosophical ideas concerning life, innocence, being, soul, love — and insistently concrete: the texture of materials (voice, paper, pen) and the precision of their creative transcription onto film. It's hard enough to speak adequately of the abstract levels — so tentative, gentle and brave — and so easy to consume oneself rhetorically defending them against an army of unkind and misreading critics, that even the fondest lover of the film might never touch or testify to its formal beauty and greatness. Perhaps the writer should proceed as Wenders does, slowly and surely — from the trembling detail to the heterogeneous whole, from the sublime fragment to the profound generality. This too short review offers only one moment and a few ideas from *Wings Of Desire*.

At the crossroads of the film and the trajectory of its characters: two angels invisible to mortal eyes, Damiel (Bruno Ganz) and Cassiel (Otto Sander), beside the Berlin Wall. Damiel is about to cross over into mortal life, in search of the experience of earthly love, and a woman, Marion (Solveig Dommartin). As the two men talk for the last time, traces of another world suddenly erupt on the surface of the film: a burst of colour, a burst of music. Damiel has left footprints in the snow. A lateral camera movement sweeps our gaze aside to the right — a routine police patrol is taking place — and then back, now Cassiel holds the limp body of Damiel in his arms. The second movement of the film begins.

There is a cinema of twilight, a cinema of half lives, half lived. This cinema traditionally belongs to the person wide-eyed at the window, keyhole or movie screen — the stranger in paradise. Outwardly passive, the stranger in fact watches and listens and thinks furiously, and he or she yearns. There is no 'beyond' to which death might release the stranger; the vision of earthly, earthy life, just over there, is all the heaven one could ever desire. The cinema of Wim Wenders, up to and including *Paris, Texas*, is perhaps the singular contemporary embodiment of a twilight vision, pained and at one remove. The first half of *Wings Of Desire* in black and white summarises Wenders' story so far. The angels are metaphors for the condition of half life. As the virtual eyes and ears of the cinematic apparatus, they partake of that especially poignant half life which is the lot of filmmaker and film spectator alike: to see and hear all, with particular clarity and insight, yet never to touch life or intervene in its unfolding.

Raymond Durgnat said of Wenders at the time of *Paris, Texas* (in *Studio International*, December, 1985): "Finally, perhaps, he is a Romantic as ancient as Herzog. His modern themes mask the poetic angst of the Egoistic Sublime." The "modern themes" sketched in the first few minutes of *Wings Of Desire* — a mosaic of urban alienation, fragmentation, desolation — indeed provide only the 'ground' for the transcendence that love eventually brings to the sad, solitary ego. (Cassiel at one point even releases a literal cry of "poetic angst".) The film aspires to a veritable *transfiguration* — from half life to full life, reflection to action, twilight >

not sense

to sunrise The 'real world', with its collective melancholic misery, is left behind as Damiel proceeds directly "From Her to Eternity" (a Nick Cave song in the film) — dissolved in the familiar Wenders transit lounge of temporary, distinctly undomestic spaces places of quiet and mobile magic like library, nightclub, ruin, film set, airport, circus, street Along with this romanticism of transcendence comes a dream of *oneness*, divine fusion a marriage, on the political-humanist level, of the 'two Berlins' (East and West of the Wall) as much as, on the spiritual plane, Damiel and Marion — Adam and Eve of a New Age

Yet in this film, the two halves of which talk to each other with such equality, and entwine around each other with such affection and respect for each other's autonomy — as do the lovers — something besides transcendence and oneness is surely present, some other deep cluster of moods, ideas, suggestions An inspection of every seeming binary opposition in *Wings Of Desire* — angel/human, man/woman, half life/full life, action/reflection, melancholy/joy — will uncover the supple wisdom of an underlying system of echoes, paradoxical comparisons, reciprocal exchanges — mediated perhaps most strikingly by Peter Falk, that actor 'playing himself' (classic guarantee of a 'reality-effect') who is revealed to be, 'in fact', a fallen angel Wenders may dream of and even go so far as to represent oneness, but what his film materially demonstrates over and over in its structure and form is a profound 'twoness' multiplied to an infinity of difference from "the dozens of micro-fictions which have no less importance than the story of Bruno Ganz and Solveig Dommartin" (Alain Philippon, *Cahiers du Cinema* 400, October 1987), to Cassiel's obstinate resistance to the prevailing movement of transfiguration, refusing Falk's hand and calling back into the film, at its open end, the visionary melancholy of the old 'seer' (Curt Bois)

Difference invades also the very look and sound of the film transforming it into a heterogeneous ensemble far removed from the seamless gloss of the typical art-house film It plunders the extremes of disarmingly 'naive' imagery (a radiant face superimposed on clouds) and extremely sophisticated 'avant garde' techniques The film displays its processes of random improvisation (the sketch-script was in a constant state of flux, some key characters being added after shooting had already begun) — multiplying diverse elements and following each one down its own course, such as Peter Handke's contribution of a beautiful 'text' that is at all times clearly recited, marked and preserved in the film as precisely text There is a breath-taking play of rhythm, tone, register and texture changes — a heterogeneity alternately 'let loose'and then drawn in by powerful, nodal articulations of image and sound, such as the moment when Cassiel 'cuts' the sound mix from cacophony to tranquillity simply by putting hand to ear One is tempted still further by the extraordinarily gestural, non-psychological performances of Ganz and Sander to call *Wings Of Desire* a true example of the 'essay film'

The essay includes, among much else, a meditation on stories — on the possibility of telling new stories, and on a new way of telling them Traditionally, for Wenders, narrative has always been a sad affair, inaugurated by disequilibrium, escalating to violence and inevitable death The angels' mythical tale of the man who began human history by 'breaking the circle' and running functions as a suggestive summary of Wenders' pessimism from his earliest shorts (one which shows repeatedly legs running, a gun, blood) to *The State Of Things* (when the 'plot' starts, the hero must die). *Wings Of Desire* seeks for and finds, in the name of world peace, a form of narrative which is gently drifting, non-escalating And, although Wenders also refinds a circle — the circle which Dommartin forms as she spins in the air — the figure is neither static nor imperishable, and lays no claim to a space-time of 'pre-history' With all its separate parts that move and converse with each other, that allow mutual difference and thus change, *Wings Of Desire* is truly a film "to be continued"

Anne-Marie Crawford and Adrian Martin

WINGS OF DESIRE Directed by Wim Wenders Producers Wim Wenders Anatole Dauman Executive producer Ingrid Windisch Associate producer Joachim von Mengershausen Screenplay Wim Wenders Peter Handke Director of photography Henry Alekan Art director Heidi Ludi Music Jurgen Knieper Editor Peter Przygodda Cast Bruno Ganz (Damiel) Solveig Dommartin (Marion) Otto Sander (Cassiel) Curt Bois (Homer) Peter Falk (Peter Falk) Production company Argos Films/Road Movies/WDR Distributor Dendy Cinema 35mm 130 minutes. France/West Germany 1987

• WARM NIGHTS ON A SLOW MOVING TRAIN

Bob Ellis has said that we do not get plots in Australia The country is too big for plots Plots, he says, "come out of claustrophobia Yet we do not get much of a plot in *Warm Nights On A Slow Moving Train*, though the claustrophobia in the constricted passageways on the Melbourne Sydney Express is nicely conveyed Yuri Sokol's cinematography and Peter Sullivan's music help create something of the ambience that the film's wonderfully suggestive title promises us Curiously, *Warm Nights* is a writer's film which music, cinematography and performance make a worthy attempt to rescue

The film's central figure, played by Wendy Hughes (for whom *Warm Nights* is a kind of showcase) is, we are told, as many people as she wants to be A teacher by day (in a Catholic school), she works the train of a weekend, to support the drug habit of her brother (Lewis Fitz-Gerald), once a promising sports hero, now confined to a wheelchair in a Housing Commission flat She is a kind of cousin to Diane Keaton's character in *Looking For Mr Goodbar*, but more an everywoman/good-hearted prostitute Each man, she says, "wants an image to briefly love", and she gives this to him, for cash, until three in the morning, when she turns back into a vulnerable human being, who, like the rest of us, runs the risk of involvement

Hughes' cool beauty is the focus and thread of the film, as her character transforms for new customers John Clayton, as the fallen-from-success-and-domestic-happiness football coach, Norman Kaye, as the retired travelling salesman who has found God but doesn't turn a good thing down when he's onto it, and Rod Zuanic, playing the young army recruit with a touch of rebuffed menace, all do well within the constraints of the script and the character clichés with which they are handicapped Steve J Spears glows with unrecuperated sixties scruffiness, and Peter Whitford even does well as the figure we've been presented with so many times before, the portly, middle-aged, unlucky-in-love homosexual

Insertions from the woman's daytime life break up the train dialogues Presumably she is an art teacher We see children, suggestions of 'innocence', praying, sculptures of nudes and an aestheticised, religiously-sanctioned sensuality These scenes, however, remain somehow external They are stock pictures imported from outside, not inflected in any original or enriching way We also see Hughes and her brother having good, and then bad times, when he knows something is going wrong in her life and that he has had enough of his Fitz-Gerald's menace, as he uses his chair as a weapon of resentment and frustration, makes us think something frightening will eventually happen (Even John Flaus' brief appearance as a taxi driver who picks up and addresses/comments upon the woman, nicely suggests a menace that never erupts)

Hughes, as her brother suggests, does have a problem Her strange but routine life has been turned upside down by a mysterious stranger (Colin Friels) What plot development occurs, hinges on his entry into her life We see him several times, watching her, calculating Finally, when she surrenders to his surprise sexual attack/embrace, *Warm Nights*, for a brief moment, becomes hot But this moment, and the few scenes with Friels after this, cannot convince us that Hughes, besotted by this misleadingly wide-eyed intruder, would become a killer for him For a good sum of money, it is proposed that she murder a middle-aged, womanising, left-leaning politician Everyone is to gain There will be one less 'dangerous'(!) politician around, she and her brother will be comfortable and the stranger will have gotten his man Hughes has glimpsed Friels with another woman but clearly hopes that the money will not be her only reward

Can we really believe this beautiful, good-hearted prostitute becomes vulnerable from the time of the stranger's first welcome assault to the point where she will kill for him? We have had no hint of callousness in her — quite the opposite. Wouldn't she have wanted to know just a little more about the politician before killing him because her lover says he should be killed? (Even if she has had 'real', dirty sex with him, she does not think of herself as a 'whore', she says — only with him.) For the story to work on more than a mechanical level, we too could have known more about the murder victim. Instead, we have the gestures of a type and a milieu and he is made to deliver, ponderously, some of the worst lines in the film.

It has been said that the producers cut *Warm Nights* from 130 to 90 minutes. The sketchiness referred to here might partly result from that. We've been told that humour and playful quirkiness have disappeared. I would have enjoyed more time on the slow-moving tram. But I would not wager that the film could be rescued by the restoration. Its problems cannot all be laid at the feet of an editor. The very conception of the film has too much that is secondhand built into it. The film somehow does not come together, as a *whole* it does not 'perform'.

Warm Nights takes us away from Australian film as beautified 'history', space of lost innocence. It would not get Pauline Kael's 'seal of *Good Housekeeping*' award, with which she threatens safe, untroubling, well-made Australian films. This brings me to a final note on the role of the local critic of Australian films. Because of the difficulties of a small industry and given the still prevalent attitude that foreign is better, some critics try — indeed seem to feel morally bound — to compensate for the odds stacked against our writers, directors and performers. This can lead, at its worst, to a patronising double-standard, like reserving kindly words for a poor cousin or a charity patient. But if Australian films are worth talking about, and they are, it should be in the same language that we use to talk about 'other people's pictures'. Such discussion can only enhance the value we attach to Australian films. It should help open up, rather than close down, and place on the defensive, a lively Australian film culture.

Lorraine Mortimer

WARM NIGHTS ON A SLOW MOVING TRAIN. Directed by Bob Ellis. Producers: Ross Dimsey and Patric Juillet. Executive producers: William T. Marshall, Peter Sherman, Robert Ward. Screenplay: Bob Ellis and Danny Lawrence. Director of photography: Yuri Sokol. Production designer: Tracy Watt. Music: Peter Sullivan. Editor: Tim Lewis. Cast: Wendy Hughes (The Girl), Colin Friels (The Man), Norman Kaye (Salesman), John Clayton (Football coach), Lewis Fitz-Gerald (Brian), Rod Zuanic (Young Soldier), Steve J. Spears (Singer), Grant Tilly (Politician), Peter Whitford (Steward), Peter Sullivan (Piano-playing steward), Chris Haywood (Stationmaster). Production company: Western Pacific Films. Distributor: Filmpac. 35mm. 90 minutes. Australia. 1987.

LOVE IS BLIND. Wendy Hughes and Colin Friels in the course of a warm night

• RECENT RELEASES

A Supplementary Guide

March

- The Pursuit Of Happiness (AFI)
- Russkies (Village Roadshow)
- The Surfer (Frontier Films)
- Julia And Julia (Hoyts)
- Survival Quest (Village Roadshow)
- Moonstruck (UIP)
- Empire Of The Sun (Village Roadshow)
- Hiding Out (Hoyts)
- Overboard (UIP)
- Repentance (Hoyts)
- The Couch Trip (Village Roadshow)
- Ironweed (Village Roadshow)
- Less Than Zero (Fox Columbia)
- 101 Dalmatians (Village Roadshow)
- Batteries Not Included (UIP)
- Teenwolf Too (Filmpac)
- Vice Versa (Fox Columbia)
- Police Academy 5 (Village Roadshow)
- Cannibal Tours (Ronin)

April

- Nightflyers (Village Roadshow)
- Housekeeping (Village Roadshow)
- Someone To Watch Over Me (Fox Columbia)
- The Sacrifice (Sharmill Films)
- The Woo Woo Kid (Village Roadshow)
- South Of The Border (David Bradbury/Ronin)
- White Mischief (Fox Columbia)
- Baby Boom (UIP)
- A Month In The Country (Village Roadshow)
- Good Morning Vietnam (Village Roadshow)
- Slam Dance (Hoyts)
- He's My Girl (Village Roadshow)
- Eddie Murphy — Raw (UIP)
- Cop (Filmpac)

ACTOR! ACTOR!

- **THE INTERNATIONAL DICTIONARY OF FILMS AND FILMMAKERS: ACTORS AND ACTRESSES** edited by James Vinson *(Macmillan, 1986, ISBN 0 333 45896 6, rrp $35 pb)*
- **BRANDO: THE UNAUTHORIZED BIOGRAPHY** by Charles Higham *(Sidgwick & Jackson/Macmillan, 1987, ISBN 0 283 99501 7, rrp $29 95 hb)*
- **CHARLOTTE RAMPLING: WITH COMPLIMENTS** Introduction by Dirk Bogarde *(Quartet, 1987, ISBN 0 7043 2642 6, rrp $65 95 hb)*
- **MICKEY ROURKE** by Bart Mills *(Sidgwick & Jackson/ Macmillan, 1988, ISBN 0 283 99520 3, rrp $19 95 pb)*

FOUR very different books about actors ranging from the sublime to the meticulous *The International Dictionary Of Films And Filmmakers* is the latter, the third volume in a very useful series: 670 pages of actors from Abbot, Bud to Zhao, Dan, each with brief biographical details, a list of roles, including the name of the character played, a bibliography, and an evaluative essay from a critic or academic (we get the likes of Robin Wood, Stuart M Kaminsky, Jeanine Basinger, Anthony Slide and Roger Manvell) The list includes not only English, American and European actors, but also a fair sprinkling of East European and Asian performers

As a research tool, this is obviously dense and detailed, and the bibliographies in particular will be an excellent resource There are a few misspellings — Katherine Hepburn, Robert De Nero, *The Diary Of Anne Frank*, for example — which are a little unnerving to find

The evaluative essays vary in approach and interest — not surprising with the number of different writers engaged on the project It's not just a question of space, although this is obviously a factor Ernest Borgnine is one of the shortest entries, with four punchy paragraphs, while some of the more experienced essayists achieve the compression usually displayed by those calligraphers who write the Lord's Prayer on a postage stamp, and can do wonders with 500 words None of them achieve the suggestive brevity of a work like David Thomson's *Biographical Dictionary Of The Cinema*, but that is not the kind of work that this dictionary sets out to be

What does it say about the subjects of these other books? Mickey Rourke doesn't make it at all Neither does Charlotte Rampling And Brando? According to Stephen L Hanson, "His delineation of his characters in those early films as unique representatives of the underbelly of American society through his own interpretation of method acting caused him to be regarded as a 'mumbling slob' by a number of film critics His psychological approach to establishing a character does, in fact, build upon hesitant (not necessarily mumbling) speech patterns that hint at a suppressed power that can abruptly burst forth into violence " For Hanson, it is the revolutionary spirit of Zapata that is the key to Brando's later roles, even Jor El in *Superman*

Charlotte Rampling

In Charles Higham's unauthorised biography, *Viva Zapata!* is the movie where Marlon Brando lost his contact lenses, brought his raccoon on set, didn't have an affair with Jean Peters and didn't get on particularly well with Anthony Quinn

The blurb describes this book as "richly anecdotal" which is a generous way of saying that he has been able to interview a lot of people who have worked with or known Marlon Brando and they have not been able to tell him anything that adds up to very much Some of the stories of Brando's childhood are interesting when related to his monologue in *Last Tango In Paris* but apart from the "richly anecdotal" material, we have to deal with sentences like, "When he walked into someone's psyche he left his mark forever", "Only Gene Kelly in musicals matched him as a revolutionary in style", "The sound of Marlon tearing Maria Schneider's underpants as he mounted her caused instant shock waves "

Mickey Rourke, whose subject has also been fond of hesitant speech patterns, could not be described as richly anecdotal It is a book for a fan, an unashamed patchwork quilt of information, quotes from reviews, bits from interviews and plenty of photos It's an efficient cut-and-paste job

Charlotte Rampling is one of the few actresses for whom Rourke has had a good word *Charlotte Rampling With Compliments*, is short on good words itself it has a contribution from Nagisa Oshima, 'Calligraphy for Charlotte Rampling' (not translated) and a brief 'portrait' from Dirk Bogarde, but the bulk of this expensive, slender book is photographs, from her model portfolio in 1963 to seaside poses at Cannes to stills from *The Night Porter* to Helmut Newton portraits On virtually every page, her eyes dominate the image Dirk Bogarde calls her gaze "that Look" and refers to "the power of those wonderful eyes green, wide, appalled", adding, "I have seen the glowing emerald eyes change to steel within a second, or, on the other hand, fade gently to the softest, tenderest, most doe-eyed bracken brown when, in the company of her husband, her children, very close friends, she has taken her place as 'Mother' at a family celebration." Fortunately, in most cases her gaze is considerably more eloquent. As this book testifies, it's a shame that the sublime possibilities of the Look have not been dealt with better, by writers or filmmakers.

Philippa Howker

Marlon Brando

Mickey Rourke

FILMS FOR SALE

16mm & 35mm 1920s to 1980s

Films like

Cabinet Of Dr Caligari (1919) 16mm
Way Down East (1923) 16mm
Abraham Lincoln 16mm
Ben Curion Remember 35mm
Bolshoi Theatre 35mm
Hunchback Notre Dame (1923) 16mm
Heat 35mm
Lady Of Burlesque 16mm
Life With Father 16mm
Monsignor 35mm
Midnight Express 35mm
Jaws 35mm
My Brilliant Career 35mm
Never Give A Sucker An Even Break 16mm
Of Human Bondage 16mm
Our Town 16mm
Outlaw 16mm

Prices from $200.00 to $2,000.00, also a selection of cut and uncut movies available. We also offer Transfer and Dubbing facility

Ring now and ask for details: 534 5628

Or send for a catalogue

Send to **Wesper Pty Ltd**
150A Barkly Street,
St Kilda, 3182

HISTORICAL INFORMATION AND RESEARCH

★ Pictures
★ Facts
★ Historical Advice, Australian and European

on Design

Dress

Architecture

from qualified researchers.

Address: 4 Young Street
Croydon, N.S.W. 2132
Phone: (02) 747 5092

Soundtrack Albums

New and unusual soundtrack recordings from our large range

Night Crossing (Goldsmith)	$19.99 (LP)
The Dead (North)	$19.99 (LP)
Wall Street (Copeland)/(Delerue)	$19.99 (LP)
Rent-A-Cop (Goldsmith)	$19.99 (LP)
	$33.00 (CD)
Rampage (Morricone)	$16.99 (LP)
Islands In The Stream (Goldsmith)	$33.00 (CD)
Extreme Prejudice (Goldsmith)	$33.00 (CD)
Shy People (Tangerine Dream)	$19.99 (LP)
Moonstruck (Various artists)	$19.99 (LP)
The Last Emperor (Sakamoto)	$16.99 (LP)
	$30.00 (CD)
Cry Freedom (Fenton, Gwangwa)	$16.99 (LP)
	$25.00 (CD)
Empire Of The Sun (Williams)	$16.99 (LP)
	$25.00 (CD)
The Untouchables (Morricone)	$16.99 (LP)
The Witches Of Eastwick (Williams)	$16.99 (LP)
	$33.00 (CD)
Three O'Clock High (Tangerine Dream)	$19.99 (LP)
Inchon (Goldsmith)	$19.99 (LP)

READINGS — SOUTH YARRA

153 Toorak Road — 267 1885 (Books, LPs, CDs, Cass.)
& 73/75 Davis Avenue — 266 5877 (Secondhand LPs & Cass.)
Mail Order. P.O. Box 434, South Yarra, Vic 3141
We are always interested in purchasing collections of recordings

HIGH THE COMPUTER

For Channel 10, X marks the spot. For the ABC, it's infinity. FRED HARDEN looks at the hows and whys of TV network logos, focusing on recent Australian progress in technology and design.

TELEVISION station promotion idents, the short, 10-to-15 second animated logos accompanied by the station's theme music, leap out at us every hour or more, cutting through the mix of station voiceover announcements over the end credits of programs, eds, and promotions for forthcoming programs. If they are good, we watch them with interest. After a time, they become a familiar visual background that we just accept without thinking.

Because of the repetition, the logos have traditionally relied on visual complexity to maintain viewer interest, and as soon as computer-controlled film animation became readily available, the streaks, glows and blurs took over our screens. Animation houses everywhere added computer controls to their animation stands to capitalise on the fad for logos zooming up into position leaving trails, and edges with sparkling highlights.

Soon true computer-generated graphics became the easiest way to provide the movement and gloss within the deadlines that the advertising agencies wanted. In addition, broadcast television certainly didn't want to look any less exciting than the ad breaks. The easiest method of obtaining these effects was to buy a package from one of the US networks and "insert your logo here". There were rumblings from the local production houses but they were silenced by the statement that "we didn't have the technology to do it here", and in most cases that was true. But the times have changed, along with the station logos, and there are now enough facilities with state of the art equipment and creative talents to drive them to satisfy any client interested in getting a competitive result.

This year's crop of logos should be a turning point in the design for Australian television broadcasting and in particular the new station identity that The Video Paint Brush Co. (VPB) has produced for the Australian Broadcasting Corporation. It is a sophisticated blend of illustrated and retouched photographic backgrounds (with some excellent natural texture photos by Mark Lang), 35mm movie film shot by John Child, and the infinity/sine wave ABC symbol in the most realistic of glass 3D graphics. The technical background to this production is the basis of this article but there is a wider implication that I would like to see discussed.

BICENTENNIAL MYOPIA

It is a reflection of the schizophrenic nature of Australian broadcasting that in spite of the stated intention of each of the stations to give us a service that reflects our local, even regional identity, some of them continue to slavishly copy the American station promos and idents, even using the same music intros for news etc. A traveller from the States would be quite at home, if a little amused.

Sometimes this amusement is carried to ridiculous extremes. One of the pre-Bicentennial projects that I was involved in was a request to adapt a US network promo which was a dramatically-lit motion control camera move around the Statue of Liberty, choreographed to a score by John Williams for which the Australian network had the rights. The local version was to be, wait for it, a statue of Captain Cook holding his telescope under one arm — a statue that has been quietly oxidising away in a Sydney park. Hardly a national icon like the Statue of Liberty, we suggested. Mercifully, someone must have agreed, because I haven't seen it on air. At least they did ask an Australian company to quote on it, but it illustrates the point almost to absurdity.

TACK

ANIMATED LOGO

Jim Blomfield, Nine Network's promotions manager, recently agreed to the need to invest in some Australian research and development! "If we are going to get the industry going," he said, "we must expect that some funds go towards R&D." However Lorraine Willison, Ten Network's creative director, felt that the corporate "new image", the X and TEN logo designed by Carl Needham, would be best produced by California Film, a specialist broadcast design house in the US. The resulting glass look was computer animated at a company called Rhythm and Hues in Los Angeles. Willison said, "We felt the best technical back-up at this time could be obtained in the US for the production of the network ID." However she was quick to add, "we use local facilities for a whole range of back-up pieces — in particular, we are currently working with Sonicvision."

Seven Network also went offshore to US designer Harry Marks for its new ID. Graham Donald, Seven's promo director, explained that Marks preferred to work with Pacific Data Images in the US and commented that, "Unfortunately, it makes the price a bit high because of the exchange rate." The 'Let's celebrate '88' and red, white and blue background with Southern Cross stars maintains the 7 within a circle but adds some patriotism for the Bicentennial year. Like Ten, however, the network needs the back-up from local companies for the everyday promo material. The Video Paint Brush Co. has produced some of this material, with most of the titles and variations coming from Custom Video in Sydney. Seven's video production facility, Donald admits that there is competition between networks to produce the best station idents, feeling that it was important to have a classier image and higher profile than the country stations. "Although," he added, "I don't know how much the viewers care."

To me it's surprising that, at a time when the call to develop our Australian industry is thought to be the only way we can survive economically, two of the four major networks don't consider it a priority. This is even more myopic as it is the commercial television stations that make their money from the advertising dollars of Australian manufacturers and Government campaigns such as "True Blue". The Nine network and the ABC are to be congratulated. And the ABC must be particularly happy about its decision.

DESIGNING FOR A SMALL SCREEN

While Technicalities is tuned more to the hardware side of the film and television industry, there are a number of points about the design of the new ABC station promos that are of interest. I should say that I have worked with most of the staff of VPB over the years and have a bias toward their 'design before technology' approach, even if it often seemed a waste of talent to have a designer drawing frame by frame matte shapes on a commercial job!

If my own bias is evident then it's not surprising that the ABC awarded The Video Paint Brush Co. Sydney the task of completely redesigning the station 'look'. Almost everyone working on the project had at one time worked at the ABC.

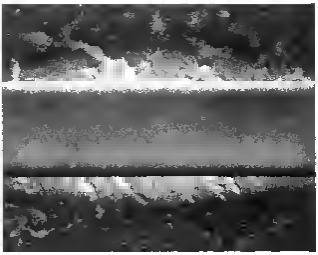
Creative director Michael Murray set up the ABC graphics department's first Quantel Paintbox. As the national art director for ABC News, he became very familiar with the Quantel hardware. In 1985 he joined Stephen Smith, the general manager, to start The Video Paint Brush Co. Sydney in a small room at Videolab (in its old location next to the ABC in Artarmon).

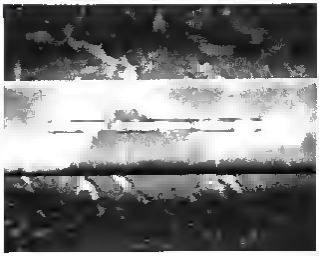
The other designers involved in the ABC project include Lynne Cartwright, who as a senior designer at the ABC won awards for her title designs for *Sweet & Sour*, *Dancing Daze* and *Edge Of The Wedge*. Now at VPB, she is working with the head of design David Patton. Patton was one of the early pioneers of computer paint systems in the US and has a creditable list of Emmy and other design awards. The producer on the project was Graeme Giblin, who spent 16 years at the ABC and was head of promotions and special projects producer there.

In all they created an environment that the ABC would certainly feel comfortable with, and a strong knowledge of the needs of the Corporation. It also demonstrates that with no other source of designers trained on digital hardware such as the Paintbox, the broadcast stations have provided the best training ground for the commercial computer graphics production companies being established around the country.

IS THERE ART IN BROADCASTING?

Michael Murray asked the question at the launch of the new designs at the ABC, deciding that "Art is an irony >





< In broadcasting. Its creation is by nature a slow and painstaking process. While broadcasting has fine-tuned its ability to be instantaneous, broadcast design has essentially remained in the dark ages. Using traditional tools, it has struggled to keep up with the demands for immediacy and speed. Computer graphics is a simple matter of broadcast design catching up.

"However, the challenge of designing for television has not been diluted by the array of solutions the new technology presents. In fact the problems have been complicated by the temptations of movement and surface gloss as easy solutions for every problem."

This has led, he said, "to ignoring a good many of the classical areas of design in favour of what is available with the latest software or in vogue overseas. This has manifested itself in a style of design which has a tendency towards the intangible, the super real or grandiose. The concept of chrome floating in space will inevitably go the way of the ubiquitous 'grid' of a few years ago. The important thing is to replace it with a new approach to design itself, rather than another cure-all solution for any problem."

The new design explores the possibilities of more combinations of technology, although not necessarily always high tech. We use live action film, photography, illustration, typography and collage with computer animation and are critical of where these types of solutions will apply."

In the new ABC series of promotions they have found the balance.

NUTS AND BOLTS IN THREE DIMENSIONS

Chris Godfrey is head of 3D design at The Video Paint Brush Co. Sydney. He started his television career at GTV9 in Melbourne and I worked with him when he was an editor at AAV Melbourne. In Sydney, he was the first operator of the Quantel Harry system and attracted by the challenge of 3D animation he has shown a natural blend of creativity and an understanding of the technology. While he owes much to the other experienced computer graphic people at VPB, the latest ABC glass logo has been his biggest project.

The previous computer animation piece by The Video Paint Brush Co. for the ABC was the 'marble' clapperboard on a background of bright animated graphic shapes on black. Unfortunately it doesn't fit in with the new image although it is still an attractive and clean piece of computer animation.

The computer 'models' for the background were the last job that Sally Pryor did before she left to go to Integrated Arts², and this was one of the first jobs that Chris Godfrey did as three-dimensional designer at VPB. Terry Dyer was the designer at the ABC, and with input from VPB designer Ian Thompson the end result was put together over three weeks.

I began a discussion with Godfrey by asking him to compare what was available in Australian computer graphics and the relative strengths of the systems. The Video Paint Brush Co. has a number of IRIS minicomputers made by US company Silicon Systems. Like most computers, the hardware in itself is not all that remarkable; it needs software to make it do anything and good software to help the designers achieve their objective.

"XYZap, who did the Nine logo, have been writing their own software from day one. This has been an advantage in that they have absolute control over each job but it means that each time they have to start from scratch or find some way to link a number of different existing bits together. VPB chose a different approach, with Wavefront software running on the IRIS."

Wavefront Technologies³ is a Santa Barbara company that about six months ago bought all the software developed by Bob Abel, one of the pioneers in computer-controlled 'motion graphics' on film and pure three-dimensional computer graphics. The company sells a graphics software program package that is an "open architecture system" where the clients can write in their own software sections. The basis of this is a Model/Preview/Render system. You 'model' the shape, put it into preview to animate it and then use their rendering program to render it, fill it in with all the surface details, light and shade etc.

"The variables that we have," Godfrey said, "are that we can put in 'shell' commands to refer back to channels in the preview files. We can animate colours, animate interpolation between different models so that we can do shape changes over a particular time. We can even get into the rendering now which is quite amazing. Jon McCormack in our Melbourne office has just written a neon program for us. Jon did a computer science course at Melbourne University, four years of computer graphics, which is great because Swinburne used to be the only course available and even that was lightweight. Brian Curtis, who is one of the computer animators at The Video Paintbrush Co. Sydney was a lecturer at that first Swinburne course."

OPENING THE ARCHITECTURE

"The good part about the open architecture system is that we have variables that we can write in and substitute. After each frame is rendered we can now automatically enter a new set of variables so that we can push and prod the system a little harder. Of the other systems — Alias, Vertigo, and Symodics — only Symbolics gives you more of the open feel where you can actually interpolate between objects, animate lights and change their direction, their level and intensity, make them a spot or not etc.

"We've also found that there are a lot of things that you can do like put in negative lights which give the effect of giving you black highlights. One of the projects we are working on in Melbourne at the moment is for Smarties and because they are little round dollops, we are actually going to focus black lights onto the floor which gives the effect of shadows. Normally we would have to do a version of the picture with just the shadows, a shadow roll and then matte the object over the top."

BEYOND THE SURFACE OF THINGS

To add textures and surface details to the moving three-dimensional image VPB has developed some very clever techniques that save computer time and allow a greater visual complexity. For example, if a surface is going to be timber-grained, then a piece of wood or reference photo might be scanned into the Paintbox and retouched or modified by the paint system until the designer is happy with the colours and textures. This flat surface with its own

SINE HERE The ABC's sine wave symbol takes shape in five stages

shadows and highlights is then transferred to the IRIS minicomputer that does the three-dimensional animation

Godfrey explains, "We have a grid in the Quantel Paintbox that we can grab and that frame is then translated into a file that can be used by the computer system It's called an RLE (Run Length Encoded) image file Whereas the Paintbox computer needs to address each pixel (the smallest image point) in a frame individually, if the screen was black then it would say pixel one is black, pixel two is black, pixel three is etc , with an RLE image you can say the next frame is 20,000 pixels by black This takes a bit longer to read in and out but is much faster to manipulate "

BUMP IN THE LIGHT

This image is still a 2D texture and to make it believe in depth, VPB has two methods, known as 'scale a bump' and colour texture mapping Basically they involve taking the image of the textured surface and sticking it on a flat surface of the computer model or stretching it, wrapping it around curves etc Once it's attached to each of these texture vertices, when the whole thing moves the texture follows

There are other things that can be done to make it even more realistic 'Bump texture' notes the changes in video luminance and uses the basic rule that the angle of incidence equals the angle of reflection and gives shading over the particular polygon (The computer uses a system of discrete geometric shapes to make up an image and computes where each of these move from frame to frame. This is how it simulates where highlights and shadows would be as an object moves)

This makes an object that is really just flat have a shading of light on it when turned on its side It is also affected by other lights and reflections in the scene VPB also has a "bump multiplier" which actually deepens, softens or sharpens up the effect

GLASSY-EYED

The Scaler function within the Wavefront software is basically for transparency — the higher the luminance level the more opaque it looks and the lower the more transparent Godfrey said, "The problem with glass is that if you have a stationary highlight and a glass vase is turning around where the glass gets to a zero transparency then the highlight won't show up There is nothing there to see it in So that's why we had such a hard time doing the ABC logo in glass We had agreed to do the job and we were waiting on a software update from the States that would handle glass and it didn't arrive until early January We've since written our own in Melbourne because we found we could do it better

"The ABC glass is a Wavefront glass plus Imagine a scale of zero to one, and you drop the transparency down to about .1 Once you do that any highlights you put on it go very dark and muddy So the new glass program allows everything to remain fully transparent apart from the highlights If you hold a piece of glass in a black room with one light on it all you can see is the highlight We made a very light bluey reflective map and placed it over the transparent object, then the highlights were added on top again We found that to maintain the glass look of it we had to make the bevelled edges quite dark but fully opaque "

While the actual animation of the logo only took Godfrey about three hours, the job took a little over a month and a half The rendering times were very long because they were going to assemble the glass logo over different backgrounds on "Harry" (See the article on the Quantel "Harry" fully digital editing studio system in *Cinema Papers* 61 January 1987) To do this they needed to make matte shapes that were different from anything they had worked with

Godfrey explained that they ended up with a full animation of a completely opaque matte, its positive the glass look with the solid bevels, another bevel run to key over, then a highlight run All these were combined on Harry and he emphasises that without it the job wouldn't have looked half as good Godfrey has the advantage of having been an editor and using a lot of mixers and Harry he knows what will and won't key

By this time Dave Patton had already made up the backgrounds and had approved the look of the logo Once it was in Harry's digital store the long process of assembling the levels began The digital key system in Harry is very clean and flexible and allows multiple layers to be assembled without the usual generation loss of videotape Combined with the disk drive storage of Harry, VPB has the first of the two Sony digital VTRs in the country, allowing almost any length of program to be stored and replayed

The process is complicated; if you have any experience of film opticals then the procedure has direct analogies, yet it all has the immediacy of video. "We started," Godfrey said, "by offsetting our matte roll and half keying it in black to make a shadow roll for the logo. Once we had that we blew the result up by 4 per cent and then took our matte roll and keyed our enlarged result plus the shadow back into our original This gave us an expanded centre piece that made it look like we were getting refraction through the glass with a shadow drop on it (We had eliminated the more conventional glass approach of ray tracing as being too expensive in our initial planning)

"We then chose a colour from the background that they were going over, and we keyed the logo over the total background using that colour which gave it a total tint that made it feel as if it was picking up the background colour We then keyed the highlights back into it to give it the hot spots, keyed our bevel roll and, on top of everything else added a slight red or blue tint over that bevel to make it more glassy And we did that for 15 versions The first one took about two days of playing around to reach the right formula and now we can produce further versions fairly quickly"

Godfrey thinks the main advantage of VPB's ABC work is "that you won't see the same one every day, so it doesn't wear out In order of what's on air now, I like ours, then XYZap's Channel Nine ID which has enormous strength the attention to detail, the colour range and everything is superb I think they did some ray tracing which you see in the bars that move across They have multiple versions but they are only different in reflections of the towns that they are for The strength of Dave Patton's design is that each of the ABC's is different

"I think it's important that people realise that it's not just a computer thing and that it's pretty rounded If you have a look at things that look like computers, like Channel 10's, well Computers are still not good enough to give you ➤

FOUR OF A KIND The ABC logo

the ultimate in results. It's still pushing a large barrow up a big hill."

REFLECTING THE FUTURE

"At SIGGRAPH (the US showcase of computer graphics and related hardware) last year I saw a lot of the advance software for the systems and one of the trends is to add a lot of movement things. You can dial in, for example, the centre of a ball and then change the centre of mass so that as it rolls it wobbles. It is a very hard thing to animate out of your own mind, but it points the way that most computer animation is heading towards what they are calling 'procedural animation'.

"An example is a short animation piece called *Red's Dream* made by Pixar (the George Lucas-owned computer graphic facility in the US). It is about a small unicycle. The animator will dictate the movements of the bike in terms of backwards and forwards, back a little bit, forward a bit and so on of someone balancing on it. The new animation process will then handle the movement of the wheel, its rotation, the spokes etc. This is the way we will start going, where you can add things like the effect of gravity so that you can 'throw' an object straight ahead and dial in the amount of gravity' you want and it will fall at that rate. We are hoping that the new major release of Wavefront software that is due in a few months will have that sort of thing in it, but no one is saying."

THE AUSTRALIAN DILEMMA OF JOBS FOR THE REEL

VPB admits that having its own R&D department is expensive, and it must be hard to get value from just the image the department presents to outside clients. It does, however, give the company the chance to say to clients, if you come up with a particular concept then they can write the software to make it work. Godfrey agrees. "This is heavily cost-related but it's much better than walking into the Bosch system and asking 'Can you do this?' and having to say no. That's the end of the conversation."

It is the same with everybody, software development is expensive, even the overseas companies are still doing jobs for the demo reel. Computer graphics is one of the areas of production where you must do jobs like the station IDs that have high prominence to potential clients. Perhaps if you were in America subsidising keyjobs might pay off because the market is just so much bigger. Here, if we lose two jobs like Channel 7 and Channel 10 to production companies out of the country, it's criminal. It won't help the American research and development and it's certainly not helping us here. And from what I can see, the results are particularly bland — a year of the Seven and X logos and I'll be quite bored.

We originally started off our love affair with computers by saying that this was 'Computer Animation'. A slightly different thing to computer graphics and somewhere along the way we lost, but are now returning to 'Animation'. As Godfrey said, "Everyone is finding that their systems can do the glitz and now it's more a matter of the subtleties of moving the object, which is what animation is really about. If you've got a stick figure that's well animated it's a lot better than a logo that falls flat on its bum, no matter how pretty it is. We are trying to blend that into our search for the look rather than the technique. It is the design that will eventually win out."

FOOTNOTES

1. *Broadcast* Vol3 No2 March 1988 "Bright New Identities" by Camilla Mowbray.
2. Sally Pryor and Andrew Quinn were the stars of the first course in Computer Graphics offered in Australia at Swinburne College in Melbourne. They were both promptly offered jobs at Cranston Csun, a top US computer graphics facility, and VPB lured them back to Australia. They set a lot of the computer style of VPS in the early years and are now both working on a Supercomputer project for a company called Integrated Arts. The parallel processing computer will apparently integrate real time video editing and computer graphics.
3. Chris Godfrey said further on their relationship with Wavefront Technologies. "We are a beta release site for Wavefront Technologies. Wavefront are the best of a variable bunch. It's a hard thing to do computer graphics at any time. They are naturally highly protective of their source code. If we could open that up we could be changing things to suit our own applications much more, but it's fair that they protect their investment in writing it. We have talked about selling back to them some of our software developments and have helped them with a couple of programs such as the Scitex scanning. (This allows a VPS computer-generated image to be output to a high resolution frame.)

ONE OF THE BEST RESOURCED SCHOOLS OF ITS TYPE IN THE WORLD IS LOOKING FOR STUDENTS

AFTRS is Australia's national training centre for the film and broadcasting industries

Our job is to seek out and develop new talent as well as to advance the skills of people already in the industry

The School is renowned for the range and quality of its graduates

APPLICATIONS ARE NOW OPEN FOR 1989 FOR THE FOLLOWING FULL TIME PROFESSIONAL TRAINING PROGRAMS

- a three-year accredited course in film and television offering a wide range of specializations
- six month to two year extension courses in various aspects of film or television production

TO GIVE YOU TIME TO PREPARE, THE APPLICATION PERIOD WILL RE FROM MONDAY APRIL 4 to FRIDAY JULY 1, 1988

- You must submit a portfolio of work demonstrating ability and any prior experience
- Financial assistance is available to eligible applicants
- Successful applicants are generally at least 22 years old and must have already had some industry experience

For information and application forms, please contact

AFTRS
AUSTRALIAN FILM TELEVISION & RADIO SCHOOL

AFTRS Student Centre
P.O. Box 126, North Ryde, NSW 2113

Telephone: (02) 887 1666

AB1 1308 87

THE PRODUCTION HOUSE

YOUR NORTHERN TERRITORY CONTACT

CINEMATOGRAPHY
LOCATION SURVEYS
UNIT MANAGEMENT

PHONE MIKE ATKINSON IN DARWIN (089) 85 1093

Open CHANNEL

AUSTRALIA'S LARGEST COMMUNITY BASED VIDEO ORGANISATION
13 VICTORIA STREET, FITZROY, 3065, MELBOURNE.
TELEPHONE (03) 419 5111

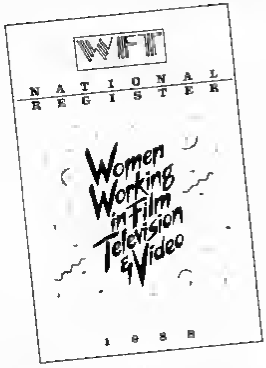
PRODUCTION
- Full range of services from project development to production, post production and marketing for theatrical, non-theatrical and educational programs

FACILITIES
- Broadcast standard television studio with Newsmatte, AEC editor, lo-band VHS and Umatic facilities.

VIDEO COURSES & WORKSHOPS
- Includes introductory and comprehensive video production, screenwriting, production management, creative editing and children's television.

NOW AVAILABLE...

The first available listing of women working in Film, Television and Video



Over 60 different categories including Sound Recordists, DOP Cinematographers, Camera Operators, Directors, Editors, Script Writers, Boom Swingers and more. Price $7 plus $2 (postage). Orders available from the WFT Office, P.O. Box 648, Broadway 2007 Tel (02) 281 2058 or in Melbourne from The Womens Film Fund of The Australian Film Commission - 185 Bank Street, South Melbourne.

FEATURES
PRE-PRODUCTION

THE BACKSTREET GENERAL

Prod company — Avalon Film Corporation
Producer — Philip Avalon
Scriptwriter — Denis Whitburn
Editor — Alan Tratt
Exec producer — Ann Jury
Casting — Faith Martin & Associates
Still photography — Tony Nolan
Publicity — Lionel Mifford
Laboratory — Colorfilm
Budget — $2 500 000
Length — 93 minutes
Gauge — 35mm
Synopsis *The Backstreet General* is based on the stage play by Philip Avalon. The leader of a small town motorcycle group is conscripted into the army. His lifestyle and values are drawn ahead through a series of incidents in Indian zone.

CINDERELLA'S SECRET

Prod company — Yoram Gross Film Studio
Producer — Yoram Gross
Animation director — Ray Newland
Scriptwriter — Leonard Lee
Assoc producer — Sandra Gross
Music — Guy Gross
Length — 80 minutes
Gauge — 35mm
Synopsis The story borrows characters and events from popular fairy tales. It creates a fascinating tale of love, mystery and myth.

HEAVEN TONIGHT

Producer — Frank Howson
Scriptwriters — Frank Howson, Alister Webb
Exec producer — Peter Boyle
Publicity — Lionel Mifford
Length — 100 minutes
Gauge — 35mm
Synopsis *Heaven Tonight* tells the true story of the Australian rock scene.

MANIFEST DESTINY

Producer — Daniel e Roussakis
Director — Daniel e Roussakis
Scriptwriter — Daniel e Roussakis
Photography — Kwok Yin Cheung
Composer — Ray Sheridan
Asst director — Stephen Stonkwell
Art director — Robert Boyd
Costume designer — Judy Morgan
Tech advisers — Gregory Barr David, Mathew Hardman
Lab liaison — Mark Farrar
Length — 90 minutes
Gauge — Super 16mm
Shooting stock — Fuji
Synopsis The story of a genetic scientist obsessed with distilling violence into a drug.

SHADOWS AND WOMEN

Prod company — Sonnidage Australia Ltd
Dist company — Objective Film
Producer — Studio Company, Tibor Meszaros
Scriptwriters — Joan Ambrose, Andras Domahidy, Sandor Sara
Exec producer — Hannah Dowie
Co-producer — Laszlo Raberci
Budget — $3 m llion
Length — 109 minutes
Gauge — 35mm
Shooting stock — Eastmancolor
Synopsis It is a powerful love story involving three people caught up in psychological trouble between two cultures and between past and present. As the film approaches the climax of the story film hints sweet strands of love and friendship. The elements of past and present are drawn together to make a very moving satisfying conclusion.

SOMETHING GREAT
(The Les Darcy Story)

Prod company — Boulevard Films
Producer — Frank Howson
Director — Richard Franklin
Scriptwriter — Frank Howson
Exec producers — Antony I Ginnane, Peter Boyle
Prod manager — Daryl Sheen
Publicity — Lionel Mifford
Length — 120 minutes
Gauge — 35mm
Synopsis The true story of the trials and triumphs of Australia's golden boy of boxing who fell from grace as a result of World War I's conscription hysteria and was resurrected as a hero when he died in Memphis, lonely bewildered and revered at the age of 21.

THE VERY BEST

Prod company — Caravan Films
Producer — Tony M. Caravan
Director — Paul F. Holland
Scriptwriter — Tony M. Caravan
Assoc producer — John Harris, Jr
Mnsn co-ordinator — MMA
Budget — $3 mill on
Length — 90 minutes
Gauge — 35mm
Synopsis American rock superstar Jim Shiele mysteriously disappears while recording in a studio in Sydney. An investigation uncovers a 40,000-year-old Aboriginal community beneath Uluru which provides sanctuary for mankind's accumulated knowledge and art.

WIZARD OF AUSSIE
(Working title)

Prod company — Yoram Gross Film Studio
Producer — Yoram Gross
Animation director — Ray Newland
Scriptwriter — Leonard Lee
Assoc producer — Sandra Gross
Music — Guy Gross
Length — 90 minutes
Gauge — 35mm
Synopsis In this adaptation of Frank Baum's *Wizard Of Oz*, Dorothy lands in Australia and meets a strange and delightful band tanks — Kangaroo, Koala, Cockatoo, etc — with whom she sets off to find Opal City.

THE ZONE

Prod company — Media World Pty Ltd
Producers — John Talotta, Colin Sauth
Directors — John Talotta, Colin Sauth
Scriptwriters — John Talotta, Deborah Parsons, Peter Bain Hogg
Photography — Gaetano Martinotti
Editor — Michael Collins
Prod designer — Phil Chambers
Composer — Tassis Ioannides
Assoc producer — Peter Bain Hogg
Prod manager — Yvonne Collins
Prod secretary — Tania Patermoster
Production assistant — Sonya Pamberton
Costume designer — Louise Fanning
Length — 90 minutes
Gauge — 35mm
Synopsis A psychological battle between the two isolated border guards of *The Zone*.

FEATURES
PRODUCTION

DOT IN SPACE

Prod company — Yoram Gross Film Studio Pty Ltd
Producer — Yoram Gross
Director — Yoram Gross
Scriptwriter — John Palmer
Associate producer — Sandra Gross
Animation director — Alnol Henry
Music — Guy Gross
Prod supervisor — Jeanette Toms
Prod manager — Jacki Goodridge
Asst editor — Stephen Hayes
Length — 90 minutes
Gauge — 35mm
Synopsis Dot finds her way into an Amazon expedition which lands her on a war torn planet of Rounds and Spikes.

KOKODA CRESCENT

Prod company — Philip Emanuel Productions Limited
Dist company — Overview Films (London) and Platar Pty Ltd (Sydney)
Producer — Philip Emanuel
Director — Ted Robinson
Scriptwriter — Patrick Cook
Based on the original idea by — Patrick Cook
Photography — Dan Burstall
Sound recordist — Syd Buttsworth
Editor — Rick Gibson
Prod designer — Leslie Binns
Exec producer — Philip Emanuel
Line producer — John Holwell
Prod co-ordinator — Lesley Parker
Insurance manager — Rebecca Marks
Unit manager — Justin Plummer
Location manager — Murray Francis
Prod secretary — Amanda Crittenden
Prod accountant — Gemma Rawlinson
Prod assistants — Gretchen Cook, Monika Lackmann
1st asst director — Phil Rich
2nd asst director — F J Voelten
3rd asst director — Christian Robinson
Continuity — Lynn Poynter
Casting — Liz Mullane
Focus puller — Felicity Sartess
Clapper/loader — Alphen Saffrin
Key grip — Paul Thompson
Asst grip — Damon Merryman
Gaffer — Matt Slattery
Boom operator — Sna Kerr
Art director — Stuart Menzies
Art dept co-ordinator — Viv W lson
Costume designer — Michele Leonard
Make-up — Viv Mepham
Hairdresser — Yvonne Savage
Wardrobe designer — Michele Leonard
Wardrobe supervisor — Lucinda McGrigan
Props buyer — Peter Forbes
Standby props — Barry Kennedy
Special effects — Steve Cordley
Asst editors — Jennifer Hertin, April Ward
Sound editor — Rob Gibson
Editing assistant — April Ward
Sound co-ordinator — Frank Lannina
Still photography — Vivian Zink
Wrangler — Evanne Chesson
Best boy — Brett Keeling
Runners — Kim Bonkman (Prod), Tim Porter (Unit)
Publicity — Anne Wright
Catering — Chris Smith Feast
Laboratory — Colorfilm
Budget — $2 m ll on
Length — 90 minutes
Gauge — 35mm
Shooting stock — 5295, 5297
Cast. Warren Mitchell (Stan), Bill Kerr (Rinse), Martin Vaughan (Enn), Ruth Cracknell (Alice), Madge Ryan (Margaret), Patrick Thompson (Brett), Fenna Hankterth-Jones (Carol), Steve Jacobs (Detective), Lisa Rhodes (Jackie).
Synopsis. *Kokoda Crescent*, a bitter sweet comedy drama, is the story of five elderly survivors of the World War II generation, and their endlessly friendship, loyalty and quarrels. Stan Rinse and Eric discover a web of drug dealing, police corruption and indifferent authorities through a family tragedy. The quality they experience ultimately forces the old comrades to take the law into their own hands.

LINDA SAFARI

Prod company — Sonnidage Australia Limited/MTV Enterprises
Producer — Tibor Meszaros
Directors — Gyorgy Gat, James Katrine
Scriptwriters — A Cooper, Gy Gal, R Rozgonyi, Joan Ambrose, Tibor Meszaros
Based on the novel — *Linda Safari*
Photography — Jozef Pojak
Sound recordist — Ric Cantelin
Composers — R Szikora, C S Ringrose, G Barkes, M Fenyo, A Bivalcar, G Szentmihalyi
Exec. producers — Hannah Dowie, Endre Florian
Prod managers — David Downie, Endre Sik
Prod. accountant — Bob Sharp
1st asst directors — Margaret Prior, Z Ronia
Script editor — Joan Ambrose
Script adviser — John Fisk
Casting — Watermelon Valley Productions (WA)
Sound editor — S Kalman
Mixer — S Kalman
Musical directors — T Kuess k, Kevin Peek
Still photography — I Bartek
Animation director — Janos Katona
Dialogue director — Tom Evans
English dialogue — Peter Geffery
Tech adviser — Ron Sima

Personal service in skilful public relations publicity and promotion
Plus the experience to achieve results reactions and responses you cannot get through the usual channels.

EILEEN O'SHEA
• PUBLICITY AND PROMOTION •
29 Queens Road, Melbourne 267 8073

Your complete Negative Matching Service,
including • Time Coding onto 8" Floppy Disc
• Super 16mm • Syncing Neg or Pos Rushes
• Edge-Coding Service ("Rubber Numbering")
• Tight deadlines our speciality • 24 hours a day, 7 days a week if required. Contact Greg Chapman on (02) 439 3988.

NEGTHINK PTY LTD
105/6–8 CLARKE ST. CROWS NEST NSW 2065

CTION
RVEY

A full listing of the features, telemovies, documentaries and shorts now in pre-production, production or post-production in Australia.

Special effects — Hungarian Film Lab
Publicity — Peter Jeffrey
P. Szanto
Studios — Soundstage Australia
Trax Studios
Hello-Laszlo Studio Hungaroton
MTV Light Entertainment Dept
IPV, ABC
Mixed at — Hungaroton Soundfilm
Laboratory — Hungarian Film Lab Company
Budget — $2.2 million
Length — 90 minutes
Gauge — 35mm
Shooting stock — Eastmannolor
Synopsis *Linda Safan* is a story of intrigue, action, adventure, mystery and romance combining humour and heroism with rock n roll music for audiences of all ages. The heroine is Linda, a policewoman with Interpol — well known for her Tae Kwon Do and linguistic skills. Several stories operate simultaneously and the protagonist always wins against great odds without giving in her fight against organised international crime and terrorism.

THE MAN WHO LOST HIS HEAD

Dist. company — Kim Lewis Marketing
Director — James Clayden
Scriptwriter — Phil Motherwell
Based on the original idea by — James Clayden
Editor — Gary Hillsberg
Composers — Martin Friedel
Steve Cummings
Andrew Pendlebury
Ollie Olsen
Assoc. producer — Kim Lewis
Prod. accountant — Fran Langham
Lighting cameraperson — James Clayden
Music director — Martin Friedel
Music performed by — Steve Cummings
Andrew Pendlebury
Ollie Olsen
Martin Friedel
Mixer — Steve Brigass
Still photography — Bill Henson
Publicity — Kim Lewis
Mixed at — Soundfilm
Laboratory — Cinevex
Lab liaison — Ian Latcher
Length — 90 minutes
Gauge — 35mm
Cast Phil Motherwell (Walter Hey), Marie Hey (Ruby How), Jan Friedel (Dr Elizabeth Hearing), Peter Green (Colin Flower), Greg Carroll (Hugo Rhombus), Val Kirwan (Muriel Chapp), John Murphy (Minkey Dan)
Synopsis Walter Hey wakes up one morning without his head. From then on whenever Walter ventures out he loses his cranial cap. Walter seeks a cure from Dr Elizabeth. The good doctor admits Walter into the mission, where he embarks on a strange journey. A bizarre adventure in comic madness.

Help us make this production survey as complete as possible. If you have some thing which is about to go into pre production, let us know and we will make sure it is included. Call Kathy Ball on (03) 428 5511 or write to her at Cinema Papers, 43 Charles Street Abbotsford Victoria 3067.

FEATURES
POST-PRODUCTION

AGAINST THE INNOCENT

Prod. company — Film Art Deco
Producer — Richard Jones
Director — Daryl Dellora
Scriptwriters — Daryl Dellora
Jenny Hocking
An original idea by — Daryl Dellora
Jenny Hocking
Photography — Vladimir Kroma
Sound recordist — Mark Tarpey
Editor — Daryl Dellora
Composer — Paul Shutze
Exec. producer — Daryl Dellora
Prod. manager — Ian Wansbrough
Prod. accountant — Alan Dredge
1st asst directors — Tess Flynn
Richard Jones
Camera operator — John Cumming
Camera assistant — Katina Rowell
Key grip — Rory Timoney
Gaffer — Rory Timoney
Boom operator — Craig Walmsley
Art director — Karen Van Bentum
Asst art director — Pippa Green
Asst editor — Piers Douglas
Stills — Arthur Hoadley
Still photography — Janusz Mikusik
Runner — Fiona Steele
Publicity — Jenny Hocking
Catering — Lee Read
Laboratory — Cinevex
Budget — $131 000
Length — 75 minutes
Gauge — 16mm
Shooting stock — 7231, 7292
Cast Margaret Cameron (Menike Schleyer/Ulrike), Nicos Lathouris (Tim MacKenzie), John Howard (Richard), Robin Corning (Hostage), Louise Smith (Rafaela/Sarah), Pamela Rabe (Young Academic), Terry McDermott (The Senator), Francis Bell (Brigadier Delandage), Terry O'Brien (Adrian), Alex Menglet (Karl Heinmann)
Synopsis Over the last 10 years Australia has developed a sophisticated anti-terrorist network. Little is known about it. few would know for instance that $30 million was spent on it in 1986 alone. Who are the terrorists? Are they any and do we need this counter terrorism? Menike Schleyer visits Australia and raises these and other questions about the development of the security-State.

AUSTRALIA'S DAY

Prod. company — Velate Holdings
Producer — Graeme Isaac
Co-producer/
supervising director — Pat Fiske
Co-supervising director — Dennis O Rourke
Editors — Denise Haslam
Tim Litchfield
Assoc. producer — Anna Grieve
Prod. co-ordinator — Kristin Sanderson
Prod. manager — Anna Grieve
Prod. accountant — Barbara Brown
Financial controller — David Saines
Prod. assistants — Frank Haines
Prue Adams
Cristina Pozzan
Cathy Henkel

Pre-production research — Ruth Cullen
Unit A shooting in Sydney Harbour
Director — Sue Cornwell
Photography — Steve Mason
Sound recordist — Max Hunsser
Camera assistant — Adrian Sutton
Unit B shooting in Sydney — Aboriginal march
Director — Pat Fiske
Photography — Erika Addis
Camera assistant — Jo Erskine
Sound recordist — Pat Fiske
Unit C shooting in hospitals Sydney
Director — Jeni Thornley
Photography — Jane Castle
Sound recordist — Sue Kerr
Unit D shooting in Palebrooke Western Australia
Director — Graham Chase
Photography — Kerry Brown
Sound recordist — Randell Eve
Unit E shooting in Sydney — Redfern Beach
Director — Ned Lander
Photography — Phillip Hall
Sound recordist — Paul Finley
Camera assistant — Anne Benzie
Unit F shooting in Sydney's western suburbs and Kings Cross
Director — Ruth Cullen
Photography — David Knaus
Sound recordist — Chris Bollard
Camera assistant — Peter Coleman
Unit G shooting in Alice Springs
Director — Dennis O Rourke
Photography — Dennis O Rourke
Sound recordist — Gary Kildea
Unit H shooting in Melbourne — *Sun Herald* newspaper
Directors — Sharon Connolly
Trevor Graham
Photography — Ray Argall
Camera assistant — Manny Walker
Sound recordist — Stephen Vaughan
Unit I shooting in Cairns
Directors — Carole Sklan
John Hughes
Photography — Jaime Grant
Sound recordist — Max Bowering
Unit J shooting in Port Pirie
Director — Kann Akmann
Photography — Leigh Tilson
Sound recordist — Mark Tarpey
Unit assistant — Ken Fewster
Unit K shooting in Morningtan Peninsula.
Director — Christine Sammers
Photography — David Noakes
Sound recordist — Sean Mahar
Camera assistant — Cathy Chambers
Unit L shooting in Adelaide
Director — Mane Andreacchio
Photography — Peter Darling
Sound recordist — Don Walker
Unit assistant — Kristin Whitemead
Unit M shooting in Perth
Directors — Jack Davis
Marleton Wilkins
Photography — Peter Korduyl
Sound recordist — Bob Hayes
Camera assistant — Mark Ellgoomel
Additional material contributed —
Time lapse photography Sydney Harbour
Camera assistant — Mike Kelly
Photography — Matt Butler
Pey Carlson
Mt Isa, Queensland
Director — Dick Marks
Sound recordist — Paty McManis
Camera assistant — Ron Holt
Production — Jean Sankey
Strahan Tasmania
Director — Gordon Taylor
Sound recordist — Gordon Taylor
Photography — Pete Hill

Leisure, New South Wales
Directors — Jenny Kendle,
Paul Tait
ABC Crews
ABC liaison — Anna Chivers
Black film unit
Producer — Jim Everett
Director — Bernice Daly
1st asst director — Glen Daly
Photography — Paul Turner
Helen Dallow
Sound recordists — Robert McKay
Geoff Knox
Prod. assistants — Chris Cranker,
Andrew McClymont
ABC crews Melbourne — shooting in Donnelly and Turnagille
Producer — Martin Goddard
Photography — Rod Coats
Sound recordist — Ian Gragan
Prod. assistant — Jane Davidson
Director — Terry Stenbreacker
Photography — Dane Saly etc
Sound recordist — Cor Lamers
ABC crew — shooting with homeless people
Director — Nick Torrens
Photography — Paul Costello
Sound recordist — Ghislain Emelle
Research — Bella Quince
Four Corners crew — shooting Aboriginal march
Director/reporter — Tony Jones
Photography — Chris Doig,
Wayne Harvey
Sound recordists — Chris Atterton
Peter Grace
Relcom crews
Camera — Jenny Meany
Sound recordist — James Kestevan
Camera — Brendan Shaw
Sound recordist — Andrew Knight
Director/recordist — Jenn Feray
Camera — Catherine Mracinak
Prod. assistant — Louise Melov
Director/camera operator — Penny McDonald
Sound recordist — Lucia
Video 8 crew
Director/camera operator — Dahna Stothard
Editing assistants — Mark Perry
Harriet McKern
Synchronises — Mitzi Goldman
Laboratory — Colorfilm
Cinevex
Movielab
Lab liaison — Martin Hoyle
Length — 90 minutes
Gauge — 16mm
Shooting stock — 7231, 7292

BLOWING HOT AND COLD

Prod. company — Celcsime Film Productions
Dist. company — Octopus Worldwide
Media Enterprises
Producer — Rosa Colosimo
Director — Marn Gracie
Scriptwriters — Rosa Colosimo
Peg McLean
Photography — Joems Grant
Sound recordist — Jim Wilkinson
Editor — Nink Lee
Exec. producers — Kevin Moore
Reg McLean
Silvio Rattisti
Rosa Colosimo
Prod. supervisor — Rosa Colosimo
Unit manager — Rachel Evans
Prod. secretary — Andrey Anki
Prod. accountant — Reg McLean
Prod. assistant — Marla Stratford
1st asst director — Strachan Wilson
Continuity — Jeanne McLennan

The Film Editing Bench MARK!

Amber TECHNOLOGY

STEENBECK

For many years there has been one name that has set the standards by which all film editing benches are measured

That name is Steenbeck and in Australia, Steenbeck is sold and serviced by Amber Technology. So for the best in film editing benches talk to Amber

Cnr Skyline Place & Frenchs Forest Road Frenchs Forest, NSW 2086 Australia. Telephone (02) 975 1211, Fax (02) 975 1368

AJAS 39P042

Producer's assistant	Audrey Auld
Camera operator	Jaems Grant
Camera assistant	Katrina Rowell
Key grip	Freddo Dierck
Gaffer	Rory Timoney
Art director	David Vasallou
Make-up	Vivienne Macgillicuddy
Hairdresser	Vivienne Macgillicuddy
Wardrobe	Anita Fioravanti
Asst editor	Jane Wilson
Stunts co-ordinator	Peter Culpan
Stunts	Peter Culpan
	Arch Roberts
Still photography	Maria Stradford
Best boy	Ian Rae
Runners	Doug Green
	Michael Griders
	Danny Hogg
Publicity	Eileen O'Shea
Catering	Redesdale Hall Committee
	Bakehouse Restaurant, Heyburn
	Stagecoach
Laboratory	Cinevex
Lab liaison	Ian Anderson
Length	90 minutes
Gauge	16mm
Shooting stock	Kodak

Cast Peter Adams (Jack Philips), Joe Dolce (Nino Patrovita), Kate Gorman (Sally Philips), Bruce Kane (Jeff Lynch), Elspeth Ballantyne (Shelagh McRean), Denise Drysdale (Shelley), Dennis Coard (Hogan), John Rason (Bertini), Robin Harrison (Mr McBean), Howard Stanley (Pub Proprietor)

Synopsis An action comedy about an excitable Italian salesman, Nino, who tried to rip off a dour outback garage keeper, Jack, only to be forced to live with Jack and pay off his debt. Familiarity leads to friendship, rejection, reconciliation and finally victory as Jack and Nino save Sally, Jack's daughter, from Jeff Lynch.

BODILY HARM

Prod. company	Smiley Films Pty Limited for International Film Management Limited
Dist. company	Hemdale Film Corporation (The World excluding Australasia)
	Hemdale-Ginnane Australia Limited (Australasia)
Producer	Richard Brennan
Director	Mark Joffe
Scriptwriter	Warwick Hind
Based on the original idea by	Warwick Hind
Photography	Ellery Ryan
Sound recordist	Andrew Ramage
Editor	Mark Van Buuren
Prod. designer	Roger Ford
Exec. producers	Antony I. Ginnane
	Errol Sullivan
Assoc. producer	Julie Monton
Mixed at	Soundfirm
Laboratory	Colorfilm
Lab liaison	Denise Wilson
Budget	$3,400,000
Gauge	35mm
Shooting stock	Kodak Eastmancolor

Cast Colin Friels (Tom Stewart), John Waters (Morris Martin), Bruno Lawrence (Ray Birch), Joy Bell (Claurine), Chris Stalker (Allen), Kim Gyngell (Mick), Shane Briant (Stephen Enderby), Caz Lederman (Vivian Enderby), Sandy Gore (Barbara Hemsley), Marian Wilpan (Suzie)

Synopsis A thriller dealing with the murder and pursuit of obsessive love.

CELIA

Prod company	Seon Film Productions
Dist company	Hoyts
Producers	Gordon Glenn
	Timothy White
Director	Ann Turner
Scriptwriter	Ann Turner
Photography	Geoffrey Simpson
Sound recordist	Lloyd Carrick
Editor	Ken Sallows
Prod designer	Peta Lawson
Composer	Chris Neal
Exec producer	Bryce Menzies
Assoc producer	Ian Pringle
Prod supervisor	Lynda House
Prod co-ordinator	Sue Stephens
Unit manager	Leigh Ammitzboll
Location managers	Daniel Scharf
	Leigh Ammitzboll
Prod accountant	Monika Gehrt, Mandy Carter
	Moneypenny Services
Prod assistant	Eleanor Whiston
1st asst director	Phil Jones
2nd asst director	Chris Odgers
Continuity	Jake Balea
Script consultant	Sue Smith
Casting	Liz Mullinar Casting
Camera operator	Geoffrey Simpson
Focus pullers	Martin Turner
	Steve McDonald
Clapper/loader	Sonia Lenir
Key grip	Brendan Shanley
Asst grips	Geoff Elliott
	Christopher Stevenson
2nd unit photography	Jaems Grant
Gaffer	Trevor Toune
Best boy	Werner Gebach
Boom operator	Chris Goldsmith
Costume designer	Rose Chong
Make-up	Carolyn Nott
Hairdresser	Carolyn Nott
Wardrobe supervisor	Phil Eagles
Standby wardrobe	Gail Meyes
Buyers/dressers	Murray Kelly
	Harvey Mewson
Art dept runner	Denise Gunn
Standby props	Brian Lang
Special effects	Peter Stanton
	Visual Effects
Hobyah choreography	Bruno Annetta
Hobyah effects & design	Nik Dorning
Set construction	Screwed and Glued
Storyboard artist	Maggie Geddes
Tutors	Liz Sedman
	Robbie Arhurst Emery
Edge numbering	Oliver Streeton
Asst editor	Jennifer Price
Sound editor	Peter Burgess
Editing assistant	Jennifer Horton
Stunts co-ordinator	Chris Anderson
Stunts	New Generation Stunts
Still photography	Greg Noakes
	Tom Psomotragos
Wrangler	Animal Actors
Runner	Lisa Chambers
Publicity	Scope — John Neil
Catering	Kristina Fohisch
Laboratory	VFL
Lab liaison	Bruce Braun
Length	87 minutes
Gauge	35mm
Shooting stock	5247, 5295, 5297

Cast Rebecca Smart (Celia), Nicholas Eadie (Ray), Maryanne Fahey (Pat), Victoria Longley (Alice), William Zappa (John)

Synopsis Celia is a story of childhood, of monsters and dreams.

A DIFFICULT WOMAN
(Working title)

Prod company	Jethro Films
Producer	Bob Weis
Director	Ben Lewin
Scriptwriters	Ben Lewin
	Bob Weis
Based on the original idea by	Mac Gudgeon, Bob Weis
Photography	Yuri Sokol
Sound recordist	John Phillips
Editor	Edward McQueen-Mason
Prod designer	Jon Dowding
Composer	Paul Grabowsky
Line producer	Margot McDonald
Prod co-ordinator	Christine Hart
Prod manager	Simon Rosenthal
Unit manager	Neville Mason
Location manager	John Suhr
Prod secretary	Lisa Harrison
Prod accountant	Jim Hajicosta
1st asst director	Tom Burstall
2nd asst director	Paul Healey
3rd asst director	Stephen Saks
Continuity	Jenni Tosi
Producer's assistant	Anne-Marie Gaskin
Casting	Liz Mullinar & Associates
Camera operator	Vladimir Osherov
Focus puller	Chris Cain
Clapper/loader	Kathy Chambers
Key grip	Ian Park
Asst grip	Alistair Reilly
Gaffer	Richard Lawes
Boom operator	Ray Phillips
Art director	Nic Hepworth
Costume designer	Aphrodite Kondos
Make-up	Kirsten Veysey
Hairdresser	Rochelle Ford
Wardrobe supervisor	Ange Ros
Standby wardrobe	Margot Lindsay
Props buyer	Andrea Johnston
Standby props	Chris James
Special effects	Brian Pearce
Set decorator	Jill Eden
Stunts co-ordinator	Chris Anderson
Stunts	New Generation Stunts
Still photography	Alan Mitchell
Best boy	Lance Johnson
Runner	Marcus Hunt
Catering	Sweet Seduction
Laboratory	Cinevex
Lab liaison	Ian Anderson
Length	100 minutes (approx.)
Gauge	35mm
Shooting stock	Fuji 8511, 8514

Cast Judy Davis (Nina/Georgia), Julia Blake (Elizabeth), John Bach (Kahin), Marshall Napier (Le Mal), Alex Menglet (Lazin)

Synopsis Who was Georgia? — A mother? A photographer? An enigma? How did she die? Who knew her then? — Who knew her at all?

EMERALD CITY

Prod company	Limelight Productions In association with the NSW Film Corporation
Producer	Joan Long
Director	Michael Jenkins
Scriptwriter	David Williamson
Based on the play by	David Williamson
Photography	Paul Murphy
Sound recordist	Ben Osmo
Editor	Neil Thumpston
Prod designer	Owen Williams
Composer	Chris Neal
Prod co-ordinator	Julia Ritchie
Prod manager	Brenda Pam
Unit manager	Rosanne Delhaire
Location manager	Peter Lawless
Producer's secretary	Penny Attfield
Prod accountant	David Barnes
	Filmoeris
1st asst director	Chris Ward
2nd asst director	Henry Osborne
3rd asst director	Maria Phillips
Continuity	Jo Weeks
Casting	Alison Barrett Casting
Extras casting	Judith Cruden
Lighting cameraperson	Paul Murphy
Camera operator	David Williamson
Focus puller	John Platt
Clapper/loader	Barry Ierline
Key grip	Geoff Full
Asst grips	Andrew Glasser
	Clinton Brak
Gaffer	Mick Morris
Electrician	Chris Fleet
Boom operator	Gerry Nucifora
Art dept manager	Kate Highfield
Costume designer	Anthony Jones
Make-up	Judy Lovell
Hairdresser	Jan Zeigenbein
Costume co-ordinators	Shauna Flenady
	Gerdnel Healey
Costumiers	Lucy Mason
	Julie Bryant
	Mel Dykes
Standby wardrobe	Robyn Elliot
Props buyers	Mark Dewson
	Lissa Coote
Standby props	George Zammit
Special effects sequence	Steve Courtley
	Cineffects
Choreography	Ross Coleman
Soft furnishings	Andrea Barns
Set decorator	Frank Falconer
Construction manager	Bill Howe
Scenic artist	Eric Todd
Graphic artist	Wendy Kwistkowski
Carpenters	Bob Paton
	Frank Phipps
	Steve Hudecek
	Danny Barnett
Construction hand	Rendir Podhajsky
Draftsperson	Mike Bridges
Asst editor	Jane Gelhard
2nd asst editor	Jane Maguire
Sound editor	Greg Bell
Editing assistant	Ruine McCratchett
Stunts sequence co-ordinator	Guy Norris
Still photography	Vivien Zink
Opticals	Colorfilm
Tutor	Hilary Moxon
Best boy	John Lee
Runners	Vicky Roper
	Mark Shields Brown
Art dept runner	Mark Taylor
Unit publicist	Shelley Neller
Catering	Monika's Catering
Studios	Raleigh Park, Kensington
Laboratory	Colorfilm
Lab liaison	Denise Wilson
Budget	$2,831,738
Gauge	35mm
Shooting stock	5295, 5247

Cast John Hargreaves (Colin Rogers), Robyn Nevin (Kate Rogers), Chris Haywood (Mike McCord), Nicole Kidman (Helen), Ruth Cracknell (Elaine Ross), Dennis Miller (Malcolm Bennet), Nicholas Hammond (Ian Wall), Michelle Torres (Kath Mitchell), Ella Scott (Penny Rogers), Hayton Saronels (Sam Rogers)

Synopsis A scriptwriter and his publisher wife struggle with the temptations of wealth, power and harbour frontages. A comedy about moral dilemmas.

EVIL ANGELS

Prod company	Evil Angels Films
Producer	Verity Lambert
Director	Fred Schepisi
Scriptwriter	Robert Caswell
Based on the book by	John Bryson
Photography	Ian Baker
Sound recordist	Gary Wilkins
Editor	Jill Bilcock
Prod designers	Wendy Dickson
	George Liddle
Composer	Bruce Smeaton
Exec. producers	Menahem Golan
	Yoram Globus
Production executive	Roy Stevens
Prod co-ordinator	Sue Jarvis
Prod manager	Carol Hughes
Unit managers	Michael Batchelor (Melb.)
	Tic Carroll (NT)
Asst unit manager	Emma Schofield (NT)
Location managers	Tony Leach (Melb.)
	Robin Clifton (NT)
Prod secretary	Serena Gattuso
Accountant	Elizabeth Anderson
Prod accountant	Jenny Verdon
	Catch 1-2-3
Accounts assts	Celine Robitaille
	Anne Tweedale
1st asst director	Steve Andrews
2nd asst directors	Phil Patterson
	Toby Pease
3rd asst director	Janine Schepisi
3rd asst director (Central Australia)	John Meredith
Asst directors	Melanie Turner
	Tony Pachse
Continuity	Linda Ray
Producer's assistant	Hilary May
Director's assistant	Jakki Mann
Casting	Forecast, Rhonda Schepisi
Extras casting	Sue Parker
Camera operator	Ian Jones
Video operator	Jim Dunwoodie
Focus puller	Leigh McKenzie
Clapper/loader	Peter White
2nd camera asst/Steadicam	Geoff Hall
Camera maintenance	Scott Backhouse
Key grip	Graham Litchfield
Asst grips	Richard Allardice
	Mark Ramsay
	Gary Carden
Gaffer	Mick Morris
Electrics	John Lee
Generator operator	Brett Keeping
Boom operator	Mark Wasiutak
Art directors	Dale Duguid
	Brian Edmonds
Asst art directors	John Pryce-Jones
	Phil Drake
Art dept co-ordinator	Wendy Huxford
Art dept asst	Cathy South
Art dept liaison (Central Australia)	Pat Thompson
Costume designer	Bruce Finlayson
Make-up	Noriko Spencer
Hairdresser	Cheryl Williams
Make-up/hair to Ms Streep	Roy Helland
Wardrobe supervisor/standby	Julia Barton
Costume makers	Sandra Cichello
	Joan Scrivens
Standby props	Chris James
Standby props asst	Michael Mercuro
Props buyers/dressers	Viv Wilson
	Jill Eden
	Michael Rampal
	Brian Dusting
	Peter Forbes
Asst buyer/dresser	Ashley Schepisi
Art dept vehicle co-ordinator	Jamie Legge
Draughtspersons	Phillip Schmeritz
	Jeff Thorp
Construction manager	Wayne Allan
Construction assts	Mark Schultz
	Jim Hoag
	Michael Hall
	Anne Fowler
Leading hand	Brendan Mallen
Model maker	Hamish Hicks
Carpenters	Allan Good
	Ian Baxter
	Ray Taylor
	Glen Christensen
	Barry Muir
	Richard Overy
	Tim Eiseman
	Alan Wade,
	George Sebropoulos
Scenic artist	Ian Richter
Painter's asst	Liz Meyers
Set finishers	Tony Pilcos
	Gina Lobb
	Adam Smyelski
Cutting room asst	John Roach
Brush hand	Alex Matagi
Post-production	Peter Beilby
	Jane Walker (Filmhouse)
Sound editors	Bruce Lamshed
	Craig Carter
	Olivia Rezac,
	Glen Newnham
Assistant editors	Heather McDermott
	Kate James
Assembly editor	Peter Carrodus
Sound assistants	Anne Breslin
	James Harvey
Video editor	Rosemary Cox
Sound transfers	Eugene Wilson
Travel service	Entertainment Travel
Transport manager	John Chase
Asst transport manager	Michael McIntyre
Asst vehicle co-ordinator	Philip Healey
Transport co-ordinator	Cameron Barnett
Heavy haulage	Frank Mangano
Unit driver	Brian Gilmore
Drivers	Anne Jolly
	Sharon Anderson
	Mark Bowen
	Ian Butler
	Peter Cennard
	Steve Crockett
	Peter Cullin
	Scott Dennis,
	Murray Maloney
	Mark Muggeridge
	Dean Perry
	Rob Richardson
	Alison Robb
	Ken Robb
	Strachan Wilson
	Clive Young
Technical supervisor	Steve Mertner
Still photography	Vivian Zink
Safety officer	Arch Roberts
Security	ASGARD
Unit nurse (Melbourne)	June Savage
Unit nurse (NT)	Maggie McKay
Wrangler	Evonne Chessen
Tutor	Rachel Evans
Coach	Peter Tulloch
Best boy	Chris Fleet
Runner	Ilca Dragicevic
Researchers	Sue Ellis
	Christina Norman
Publicity	The Ree Francis Company
Unit publicist	Marian Page
Catering	Chris Smith Feast
Studios	Australian Film Studios
Laboratory	Cinevex
Length	120 minutes
Gauge	35mm

Cast Meryl Streep (Lindy Chamberlain), Sam Neill (Michael Chamberlain)

MULLAWAY

Prod company	Ukiyo Films (International) Pty Limited for International Film Management Limited
Dist company	Hemdale Film Corporation (The World excluding Australasia),
	Hemdale-Ginnane Australia Limited (Australasia)
Producer	D. Howard Grigsby
Director	Don McLennan
Scriptwriter	Jon Stephens
Based on the novel by	Brian Nicholls
Photography	Zbigniew Friedrich
Sound recordist	Lloyd Carrick
Supervising editor	Zbigniew Friedrich

Editor — Nick Lee
Prod designer — Patrick Reardon
Exec producer — Antony I Ginnane
Prod co-ordinator — Christine Gallagher
Prod manager — Andrew Wiseman
Unit manager — Steve Ewings
Location manager — Steve Ewings
Prod secretary — Fran O'Donoghue
Prod accountant — Robert Threadgold
1st asst director — Bob Donaldson
2nd asst director — Ian Kenny
3rd asst director — Brendan Campbell
Continuity — Christine Lipari
Casting — Greg Apps
Casting consultants — Liz Mullinar
Casting Consultants
Extras casting — Jon Stephens
Focus puller — Chris Cain
Clapper/loader — Andrew Scott
Key grip — Peter Kershaw
Asst grip — Michael Madigan
Gaffer — David Parkinson
Sound operator — Chris Goldsmith
Costume designer — Jeanne Cameron
Make-up — Maggie Kolev
Wardrobe standby — Margot McCartney
Props buyer — Malita Mussett
Standby props — Tim Browning
Set decorator — Harvey Mawson
Art dept runner — Max Thomas
Asst editor — Annette Kelly
Dubbing editor — Stephen Lambeth
Still photography — Virginia Rouse
Dialogue coach — Jon Stephens
Best boy — Daryl Pearson
2nd electric — Stuart Cromhie
Runner — Jack White
Studios — Australian Film Studios
Laboratory — Ofnevex
Lab liaison — Ian Anderson
Budget — $3 000 000
Length — 94 minutes
Gauge — 35mm
Shooting stock — Kodak Eastmancolor
Cast: Nadine Garner (Mull) Craig Morrison (Steve), Kymara Stowers (Jodie) Bradley Kilpatrick (Alan) Bill Hunter (Dad) Sue Jones (Mum) June Roxas (Gudda) Dominic Sweeney (Jim) Mary Coustas (Helen)
Synopsis. A willy and compassionate story of a teenage girl coming to terms with her family and herself when she learns that her mother is critically ill

OUTBACK

Prod company — John Sexton Productions Pty Limited for The Burrowes Film Group Pty Limited and International Film Management Limited
Dist. company — Hemdale Film Corporation (The World excluding Australasia) Hemdale-Ginnane Australia Limited (Australasia)
Producer — John Sexton
Director — Ian Barry
Scriptwriter — John Sexton
Photography — Ross Berryman
Sound recordist — Ben Osmo
Editor — Henry Dangar
Prod designer — Owen Paterson
Exec producers — Antony I Ginnane Kent Lovell
Line producer — Gu Armstrong
Laboratory — Colorfilm
Lab liaison — Denise Willison Wayne Dunstan
Budget — $7 300 000
Gauge — 35mm
Shooting stock — Kodak Eastmancolor
Cast: Jeff Fahey (Creed) Tushka Bergen (Alicia) Steven Vidler (Donaghue) Fred Parslow (Richards) Cornelia Frances (Carolina) Michael Winchester (Rupert) Richard Moir (Thompson) Shane Briant (Allenby) Drew Forsythe (Iverson) Sandy Gore (Maude)
Synopsis. Two men of opposing viewpoints fall in love with the same woman in this historical saga set in the Australian outback at the turn of the century

DOCUMENTARIES

AUSTRALIAN EXPLORERS

Prod company — Jotz Productions
Producers — Tom Zubrycki Gil Scrine
Directors — Tom Zubrycki Gil Scrine
Photography — Joel Peterson
Sound recordist — Tom Zubrycki
Editor — Gil Scrine
Budget — $110 000
Length — 50 minutes
Gauge — 16mm
Shooting stock — 7291, 7292
Synopsis: Australia seen through the eyes of a group of American tourists

BARADINE

Prod company — Arcana Productions
Producer — Michael Buckley
Director — Michael Buckley
Scriptwriter — Michael Buckley
Sound recordist — Sue McCauley
Editor — Michael Buckley
Music performed by — Art Art
Laboratory — VFL
Budget — $27 000
Length — 30 minutes
Gauge — 16mm
Synopsis. The content of this film will be based on material shot by the filmmakers sund in the fifties with a standard 8 film camera Further material will be gathered on three separate trips to Baradine a timber village in central NSW. The film will explore the landscape history and mythology of the area.

BITTER SURRENDER
(Working title)

Prod company — Plunge Productions
Producers — Ann Shorley Francesca de Fimmi
Director — Louise Hubbard
Scriptwriters — Ann Shorley, Francesca de Fimmi
Photography — Erika Addis
Sound recordist — Sue Kent
Editor — Catherine Murphy
Composer — Tim Jones
Exec producers — Ann Shorley Francesca de Fimmi
Assoc. producer — Liz Williamson (Stage 1)
Producer's assistant — Harrison Anderson
Musical director — Tim Jones
Music performed by — Calcutta Rangers Club
Sound editor — Catherine Murphy
Still photography — Loretta Hynes
Runner — Liz Williamson
Laboratory — U Tel Pty Ltd
Budget — $43 351
Length — 28 minutes
Gauge — Betacam
Synopsis. A documentary about women who do not live with their children. It looks at the beliefs generated by a society which promulgates a narrow definition of motherhood. It is about secrecy and collusion with families and communities. Personal testimonials from five women who have relinquished children for adoption reveal the price some women must pay for transgressing the sexual codes

BLACK JACK'S LAST MISSION

Prod company — Tara Promotions (Division of Bluescope Associates) in association with Lighthouse Productions (Division of Tasmanian Film Corporation)
Producer — Steve Birdsall
Directors — Steve Birdsall Russel Galloway
Scriptwriter — Steve Birdsall
Photography — Russell Galloway
Sound recordist — John Schrafelbein
Editor — Ross Thompson
Prod manager — Sandra Birdsall
Continuity — Colin Grubb
Camera assistant — Wayne Cowen
Research — Steve Birdsall
Laboratory — Cinevex Ilford
Telecine — Ilford
Budget — $120 000
Length — 55 minutes
Gauge — 16mm to 1" video
Shooting stock — 7281 7292 7297
Synopsis. A trio of adventurers discovers the intact wreck of a World War 2 B-17 bomber in deep water off the coast of remote Papua New Guinea. The plane is identified as Black Jack one of the most famous Flying Fortresses in the Southwest Pacific. The pilot is located in California and after 44 years decides to return to New Guinea to be reunited with and thank the Nationals of the village who helped rescue his crew when the plane went down. Using archival footage spectacular land and underwater sequences this is the then and now story of the people places and events surrounding Black Jack's last mission

BOY MEETS GIRL

Prod. company — ABC
Dist company — ABC
Producer — Bruce Belsham
Directors — Bruce Belsham Jenny Brockie
Scriptwriter/reporter — Jenny Brockie
Research — Margaret Murphy Helen Greenwood

PRODUCERS

Help us make this production survey as complete as possible. If you have something which is about to go into pre-production, let us know and we will make sure it is included. Call Kathy Ball on (03) 429 5511, or write to her at Cinema Papers, 43 Charles Street, Abbotsford, Victoria 3067

Film Studio and Production Offices for Hire

Avalon Film Corporation
29 Mitchell Street
North Sydney

Available now for hire *Daily or Weekly rates*

Phone: Susan or Caggs (02) 92 4776
Fax: (02) 922 6081

MASCARADE — a team of experienced, highly trained makeup designers and makeup artists geared to produce the face, the look, the feel you need . . . for film, television theatre, video and still photography

MASCARADE — competent specialists in Period Makeup — very natural "No Makeup" look Special Effects Makeup, Fantasy, Prosthetics

MASCARADE — the Makeup Agency in Melbourne for all makeup needs

The agency has grown from the unique Metropolitan School of Theatre Arts, established in 1984 to ensure the highest standard of training for future makeup artists

Enquiries for Agency and School Shirley Reynolds on (03) 266 2087 or (AH) (03) 68 3435

PRODUCTION SURVEY

Based on an original idea by Jenny Brockie
Photography Mark Spiner
Helen Barrow
Paul Costello
Mike Twemlow
Sound recordists Mario Pellegrino
Geoff Krix
Gunter Ercole
Gnalis Sica
Editor Des Horne
Exec. producer Murray Travis
Assoc. producer Margaret Murphy
Prod. supervisor Margaret Murphy
Prod. co-ordinator Anne Chivas
Prod. manager Dolly Martin
Prod. secretary Jane Healy
Camera assistants Ron Foley
Kevin May
Andrew McClymont
Daniel Shaw
Asst editor Renata Costa
Music performed by Vinne Jones
Narrator Jenny Brockie
Opticals Colorfilm
Mixed at ABC
Laboratory Colorfilm
Length 4 x 30 minutes
Gauge 16mm
Shooting stock Kodak Neg
Synopsis: Four documentaries looking at courtship and romance within different age groups. Filmed around Australia and to be telecast on ABC TV in June 1988.

CELEBRATIONS: THE BAND

Prod. company ABC
Producer Dianne Parr
Director Dianne Parr
Based on the original idea by Dianne Parr
Photography Brett Ramsay
Sound recordist Lee Faulkner
Editor Brad McCrystal
Exec. producer Murray Travis
Series producer Martyn Goddard
Assoc. producer Margaret Murphy
Prod. manager Dolly Martin
Prod. assistants Joanne Harvey
Carol Johnson
Musical director Barry Spanner
Music performed by Expo City Marching Band
Length 30 minutes
Gauge ½" video
Cast: Barry Spanner (Co-and-Director Expo Band), Doug Kean (Percussion director), Scott Rose (Percussionist), Carolyn McAlester (Clarinet), Lyndon Carger (Mellophone), Martin Mansinley (Sousaphone), Deryl Bowers (Percussion), Scott Strachan (Band Leader, Trumpet), Bronwyn Johnston (Piccolo), Alex Cooling (Trumpet), Brett Dengate (Percussion).
Synopsis: The Expo 88 City Marching Band brings together 85 young musicians from around Australia to lead the Expo Opening Day Parade on 30 April and from then on provide much of the entertainment during the six months of Expo, both on and off the Expo site. This documentary follows these young musicians and their conductor through auditions, rehearsals, eating and living together in Brisbane to their big day, the opening of Expo 88. One of a series of five on Australian celebrations.

CELEBRATIONS: THE DAY THEY FIRED THE GUN

Prod. company ABC
Producer Martyn Goddard
Directors Martyn Goddard
Tom Steinbrecker
Photography Rod Coatn
Denis Salpietro
Sound recordists Co Lamers
Ian Glegen
Editor Christopher Spurr
Exec. producer Murray Travis
Research Sue Cram
Prod. managers Dolly Martin
Richard Campbell
Producer's assistants Jane Davidson
Richard Campbell
Camera assistants Mark Lambell
Cameron Millar
Asst editor Sasa Vlacek
Length 30 minutes
Gauge 16mm
Shooting stock Eastman
Synopsis: The story of Australia Day 1988 in two very small country towns — Tarnagulla and Dunolly in Victoria. These towns represent aspects of Australia which have been lost elsewhere but which — good and bad — are at the heart of being Australian. One of a series of five on Australian celebrations.

CELEBRATIONS: THE LAST MARCH

Prod. company ABC
Producer Martyn Goddard
Directors Martyn Goddard
Richard Corfield
Ashley Smith
Photography Laurence McManus
Wayne Harley
Bryan Hall
Sound recordists John Garwood
Nick Wood
Mario Pellegrino
Editor Brian Semple
Exec. producer Murray Travis
Assoc. producer Margaret Murphy
Prod. managers Sally Gjerlaud
Dolly Martin

Camera assistants Jude Woodside
Chris Cantar
Darrel Shaw
Sound editor Tania Brown
Mixer Oliver Junker
Mixed at ABC Gore Hill
Laboratory Colorfilm
Length 30 minutes
Gauge 16mm
Synopsis: The story of the Vietnam veterans' Welcome Home Parade held in Sydney, told from the point of view of three people most touched by it. One of a series of five on Australian celebrations.

CELEBRATIONS: MARDI GRAS

(Working title)

Prod. company ABC
Dist. company ABC
Producer Martyn Goddard
Directors Martyn Goddard
Sue Cram
Stephen Burstow
Photography Michael Twemlow
Paul Turner
Laurence McManus
Nick Macbean
Sound recordists Gnalis Sica
John Garwood
Editor John Pleffer
Exec. producer Murray Travis
Research Sue Cram
Prod. manager Dolly Martin
Producer's assistant Jane Davidson
Camera assistant Daniel Shaw
Asst editor David Hodgar
Mixed at ABC Gore Hill
Laboratory Colorfilm
Length 30 minutes
Gauge 16mm
Shooting stock Eastman
Synopsis: The story of the Sydney Gay Mardi Gras from the point of view of three gay people: a young man from the country, a woman sculptress and a doctor who is also an AIDS patient. One of a series of five on Australian celebrations.

GETTING THE JOB

Prod. company Ministry of Education
Producer Lily Steiner
Director Lily Steiner
Scriptwriter Anne Bourke
Photography Warren O. Thomas
Sound recordist David Hughes
Editor Lily Steiner
Make-up Jayne Catterina
Length 25 minutes
Gauge Betacam
Cast: Joanna Weil, Jennifer Jarmen Walker, Bona Komesaroff, Lynne Ruthven, Margie Mann, Judith Pendell, Mary Rose Casey, Ruth Yaffe, Samantha Carter, Jeremy Kewley, Tim Bell, Marita Wilcox, Wendy Meddings, Anne Frame.
Synopsis: A dramatised documentary which aims to increase confidence and skills when presenting for interview, from administration positions to principal selection. It gives helpful advice and guidance through dramatisation and interviews with women who have gone through the interview process.

I CAN'T STOP NOW — EDDIE AZZOPARDI

Prod. company ABC
Dist. company ABC
Producer Richard Walker
Director Richard Walker
Scriptwriter Richard Walker
Photography Michael Twemlow
Sound recordist Gnalis Sica
Editor Brian Semple
Exec. producer Murray Travis
Prod. co-ordinator Anne Chivas
Prod. manager Dolly Martin
Camera assistant Daniel Shaw
Asst editor Tania Brown
Narrator Angela Pearman
Length 30 minutes
Gauge 16mm
Synopsis: For 17 years Eddie Azzopardi has been seeking justice. His total commitment has cost him dearly but he remains as determined as ever.

I CAN'T STOP NOW — RAY HYDE

Prod. company ABC
Dist. company ABC
Producer Ashley Smith
Photography Laurence McManus
Sound recordist John Garwood
Editor Quentin Johnson
Exec. producer Murray Travis
Prod. co-ordinator Anne Chivas
Prod. manager Dolly Martin
Camera assistant Jude Woodside
Sound editor Geoff Mosely
Narrator Angela Pearman
Length 30 minutes
Gauge 16mm
Synopsis: Ray Hyde is a man devoted to the memory of two sunken battleships and the men who served and died in them.

I CAN'T STOP NOW — SANDRA HOLMES

Prod. company ABC
Dist. company ABC
Producer Richard Walker
Director Richard Walker
Scriptwriter Richard Walker
Photography Michael Twemlow
Sound recordist Paul Kurunya
Editor Brian Semple
Exec. producer Murray Travis
Prod. co-ordinator Anne Chivas
Prod. manager Dolly Martin
Camera assistant Daniel Shaw
Asst editor Tania Brown
Mixer Annie Conksedge
Narrator Angela Pearman
Length 30 minutes
Gauge 16mm
Synopsis: The story of a remarkable woman and her life-long mission to bridge the gap between black and white Australians.

THE LABI SISTERS

Producer John Tsambazis
Director John Tsambazis
Photography Hans Heinrich
Garry Mannder
Sound recordist Ralph Steel
Editor John Tsambazis
Length 25 minutes
Gauge 16mm
Shooting stock 7291
Synopsis: When Margaret moves out of home with a Catholic, it sets a precedent for her younger sisters to do the same and creates problems for her Jewish abiding parents.

LOCAL CONTACT

Prod. company Brilliant Films
Producer Brian Douglas
Director Brian Douglas
Scriptwriter Patrick Edgeworth
Photography Chris Read
Sound recordist Geoff Sparrell
Composer Adrian Partonl
Prod. co-ordinator Fiona King
Key grip Adrian Kortus
Art director Rob McLeod
Make-up Barbara Harrington
Hairdresser Barbara Harrington
Post-production supervisor Michael Church
Title designer David Wong
Studios VTC Victoria
Mixed at Complete Post-Production
Length 30 minutes
Gauge 1" video
Cast: James Melchne (Steve), Maryrose Cas-kelly (Kelly), Angelo Salemonca (Jim), Paul Flanery (Frank).
Synopsis: In the aggressive world of media relations, Frank — a CES Senior Manager, guides his team through the rigours and demands of inter-personal communication problems — resulting in a high media profile for the variety of services they can offer!

MATTHEW FLINDERS' AUSTRALIA

Prod. company A to Z Communications Pty Limited
Dist. company Radioplay Pty Ltd
Producers Jack Smith
Andrew Zielinski
Director Anthony Bowman
Scriptwriter Creed Christopher O'Hanlon
Photography Alex McPhee
Sound recordists Chris Izzard
Rod Pascoe
David Innis
Editor Ross Simmons
Exec. producer Andrew Zielinski
Assoc. producer Jack Smith
Prod. co-ordinator Adrienne Marden
Prod. manager Adrienne Marden
Unit manager Adrian Bristow
3rd asst director Anne Marie Horniman
Continuity Anne Marie Horniman
Script assistant Simon Matthews
Camera operator Alex McPhee
Camera assistant John Ogden
Key grip Phil Shapenra
Gaffer Peter Richardson
Make-up Viv Megham
Hairdresser Viv Megham
Wardrobe Jo Malcolm
Props Jo Malcolm
Still photography Jaccal Stevenson
George Farrell
Runner David Jenkins
Publicity Elizabeth Kerridge
Unit publicist Susan Bell
Length 46 minutes
Gauge 16mm
Shooting stock Kodak
Cast: Michael Mangell (Matthew Flinders), Creed Christopher O'Hanlon (George Bass), Simon Matthews (Bass' Servant), Alexander Hall (Young Matthew Flinders).
Synopsis: The story will retrace parts of Flinders' life, including his voyages with fellow explorer George Bass, who showed that a large expanse of water separates Tasmania from the rest of Australia. Using historic maps, the production will also retrace Flinders' 1802 journey when he sailed from Port Jackson to chart the Eastern Australian coast and the Gulf of Carpentaria on his circumnavigation of Australia. It will look at the impact this far-sighted explorer and navigator had on Australian history.

PHYSICS IN THE WORLD AROUND US

Prod. company Ministry of Education (Victoria)
Producer Lily Steiner
Director Lily Steiner
Photography Rob McCubbin
Sound recordist Neville Stanley
Editor Lily Steiner
Prod. assistant Jayne Catterina
Lighting Rob McCubbin
Neville Stanley
Presenter Lily Steiner
Length 18 minutes
Gauge Betacam
Synopsis: A program designed to encourage high school students to continue with physics studies. It looks at five areas of physics, explains basic principles and their relevance to daily life, future technology and job prospects.

A POST-WAR HISTORY OF SUKIYAKI IN MELBOURNE

Prod. company Goshn Films
Dist. company Ronin Films
Producers Solrun Hoaas,
Karen Foley
Director Solrun Hoaas
Scriptwriter Solrun Hoaas
Based on the original idea by Solrun Hoaas
Photography Peter Zakharov
Sound recordist Gretchen Thornburn
Editor Stewart Young
Prod. manager Karen Foley
Laboratory VFL
Budget $143 400
Length 50 minutes
Gauge 16mm
Shooting stock 7297
Synopsis: The story of Japanese women who married Australian servicemen after WWII — how they settled into Australian society with their husbands and children, their divorces, reunions, religious beliefs, jobs and involvement with the Japanese restaurant trade in Melbourne.

READING AUSTRALIAN FILM

Prod. company Deakin University Media Unit
Producers Peter Lane
Graeme Kinross Smith
Director Peter Lane
Scriptwriter John O'Hara
Sound recordist Terry Bennett
Editor Caroline Coles De-Velez
Prod. manager Val Arthey
Prod. secretary Bea Anderson
Lighting cameraperson Neal Taper
Presenter Sigrid Thornton
Tech. supervisor John Chandler
Length 27 minutes
Gauge 1" video
Synopsis: Sigrid Thornton presents this program on ways of reading Australian film. It illustrates the use of creative and technical decisions which convey meaning to the viewer. Extracts from Australian films are used to highlight themes such as gender, living on the fringe and growing up.

THE SHADOW OVER EAST TIMOR

Prod. company Shadow Films
Dist. company Australian Film Institute
Producers Dennis Franey
James Kesteven
Mandy King
Directors Dennis Franey
James Kesteven
Mandy King
Scriptwriters Dennis Franey
James Kesteven
Mandy King
Photography Mandy King
Sound recordist James Kesteven
Editor James Kesteven
Composer Martin Wesley Smith
Music performed by Martin Wesley Smith
Narrator Amanda Collinge
Mixed at Audiloc Sydney
Laboratory CFL
Budget $50 000
Length 38 minutes
Gauge 1" C format video
Shooting stock Super 8 Kodachrome, Eastman 16mm
Synopsis: The first Australian documentary to comprehensively examine the events in East Timor since the military invasion by Indonesia in December 1975.

SYDNEY HARBOUR

Prod. company Flying Start Productions
Producer Christopher Sweeney
Director Christopher Sweeney
Scriptwriter Christopher Sweeney
Photography Pieter de Vries
Hans Heinrich
Sound recordists Grant Young
Bob Pack
Editor Tim Woodhouse
Assoc. producer Robyn Smith
Prod. supervisor Paul Hoear
Camera assistant Andrew Birbara
Neg matching Chris Rowell Productions
Narrator Philip Hinton
Still photography Peter Solness
Title designer Fran Burke
Mixed at Colorfilm
Laboratory Atlab
Length 46 minutes
Gauge 16mm
Shooting stock Kodak Eastmancolor
Synopsis: This film looks at a day of life on Sydney Harbour. It tells the story of the people and the places around one of Australia's best known landmarks. It is being filmed with two crews over six days using two directors, helicopters, the blimp, a submarine as well as the yachts and other vessels that use the harbour.

WARDROBE • MAKE-UP VANS • CAMERA TRUCKS • CAST VANS • PROPS VANS • UNIT VEHICLES • TRACKING VEHICLES

FOR THE SUPPLY OF ALL FILM PRODUCTION TRANSPORT CONTACT DAVID SUTTOR ON (02) 438 3181

ORANA FILM TRANSPORT

PROUD TO BE SUPPLYING:
- 4 Day Revolution
- Rainbow Warrior
- Kokoda Crescent
- A Long Way From Home
- Australian Break

31B WILLOUGHBY ROAD, CAMMERAY, SYDNEY

STATION WAGONS • SEDANS • HI-ACE VANS • 4 X 4 TOYOTA LANDCRUISERS • ACTION VEHICLES • TRAY TOPS • BUSES

1st asst directors	Scott Feeney
	David Tunnell
Research	Jennifer Cummins
Prod manager	Anne Chivas
Photography	Marc Spicer
	Helen Barrow
Camera assts	Ron Foley
	Brett Joyce
Sound recordists	Geoff Krix
	Mario Pellegrino
Editors	Paul Cantwell
	John Pfeffer
Length	10 x 30 minutes

Synopsis A series of overland expeditions across Northern Australia with bush food and survival expert Les Hiddins.

SHORTS

CRANE

Prod company	Smith St Films
Dist company	Smith St Films
Producer	Margaret Anne Smith
Director	Margaret Anne Smith
Scriptwriter	Margaret Anne Smith
Inspired by the work of Australian artist	Jeffrey Smart
Photography	Brendan Young
Sound recordist	Liam Egan
Editor	Mathew Tucker
Composers	Colin Watson
	Jim Conway
Prod manager	Martin Guinness
1st asst director	Megan Simpson
2nd asst directors	Andrew Arestides
	Christine Eade
Continuity	Gillian Sleyne
Script editors	Ulla Ryghe
	Andrew Jacob
Consultant	Bee Reynolds
Lighting cameraperson	Brendan Young
Camera operator	Brendan Young
Camera assistant	Tim Thomas
Second camera assistant	John Gilberg
Best boy	Guy Hancock
Best girl	Christine Eade
Make-up	David Ouiz
	Gabriel Mitzack
	and the Sydney School of Make-Up
Neg matching	Colorfilm
Music performed by	Colin Watson
	Jim Conway
	Hanuman Das
Sound editor	Michelle Cattle
Additional editing	Andrew Arestides
Mixer	Geoffrey Stin
Still photography	Monica Pellizzari
Opticals	John Cummings
Title designer	Christine Smith
Mixed at	Film Australia
Laboratory	Colorfilm
Lab liaison	Warren Keevers
Budget	$59 000
Length	28 minutes
Gauge	16mm
Shooting stock	Kodak

Cast Robert Noble (Ron), Maya Potter (Beatrice), Joe Petruzzi (Fred), Bob Hornery (Arthur), Nicholas Flanagan (Mike), John Ley (Stuart), Mary Lou Stewart (Mary), Andrew Jacob (White Thug), Michael Thompson (Aborigine), Paul Weingott (Sammy).

Synopsis Ron Watson is 45, married, and works as a crane driver at Sydney's Glebe Island Container Terminal. Driving his huge machine up in the sky is Ron's raison d'etre. From the cabin he relishes his moment of power and his view of the dwarfed human beings below. But when Ron's wife leaves him and he discovers his brother-in-law is a white-collar crook, the unfairness of the political and economic structures begin to haunt him. Being alone in the sky now becomes a nightmare.

CRUEL YOUTH

Prod company	Big and Little Films
Producers	Sally Engelander
	Michael McMahon
	Tony Ayres
Director	Tony Ayres
Scriptwriter	Tony Ayres
Based on the original idea by	Tony Ayres
Photography	Michael Williams
Sound recordist	Mark Tarpey
Editor	Jill Holt
Composer	Paul Schultze
Prod managers	Sally Engelander
	Michael McMahon
1st asst director	Catherine Birmingham
Continuity	Marguerite Renehan
Casting	Tony Ayres
	Michael McMahon
	Sally Engelander
Camera assistant	Sonia Leber
Gaffer	Tony Pead
Art director	Steven Jones-Evans
Asst art director	eX de Medici
Costume co-ordinator	Alana Hill
Make-up	Cindy Ferriere
Wardrobe	Jorge Vandenburg
Sound editor	Jill Holt
Mixer	Bruce Emery
Still photography	Steven Gower
	Tibor Hegedis (Triple Exposure)
Dialogue coach	Peter Murphy
Publicity	Fiona Robertson
Catering	David Morrow
	Catherine Davies
Studios	Melbourne Theatre Company
Laboratory	Cinevex
Lab liaison	Ian Anderson
Budget	$60 989
Length	30 minutes
Gauge	16mm
Shooting stock	7291

Cast Caitlin Jones (Stella), Fiona Rutelle (Betty), Karine Loescher (Loretta), Eugenia Fragos (Veronica), Jamie McGean (Willie), Guy Hudson (Roger Beautiful), Andrew Daddo (James D), Paul McDermott (Eddie), John Redfich (Lorenzo), Brad Cox (Alistair).

Synopsis *Cruel Youth* is a marriage between theoretical examination of the Fashion photograph and a highly stylised absurdist comedy, a little like *The Perils of Pauline*.

THE HIDDEN HAND

Producer	Pantelis Roussakis
Director	Robin Gold
Scriptwriters	Robin Gold
	Peter Morgan
Based on the short story by	Nathaniel Hawthorne
Photography	Kim Standers
	Anthony Clare
Sound recordists	Robert Boyd
	Emily Langston Slapp
Editor	Pantelis Roussakis
Prod designer	Robin Gold
Composer	Philip Burchmore
Exec producers	Pantelis Roussakis
	Robin Gold
	Judy Morgan
Asst director	Richard Boyd
Continuity	Kimbel Hann
	Torquil MacNeal
Casting	Robin Gold
Focus puller	Lyndel Dean
Camera assistant	James Confoe
Key grip	John Corley
2nd unit photography	Mitchell Papi
Art director	Howard Crump
Asst art director	Philip Sticklen
Make-up	Jo Sewell
	Georgina Philpott
Wardrobe	Judy Morgan
Neg matching	Tony Grummels
Sound editor	Robert Boyd
Narrator	Michael Pate
Still photography	Marjorie Mackintosh
Runner	Edwina Hayes
Catering	Judy Morgan
Laboratory	Cinefilm
Lab liaison	Mark Farrar
Length	22 minutes
Gauge	35mm
Shooting stock	5247

Cast Peter Morgan, Richard Pligh, Kati Vari, Eric Tuscia, Shirley Shepard, Cedric McLaughlin.

Synopsis: Is it providence or chance that offers a promise of wealth, love and death? All within a single hour of a young man's life.

THE LONELY ONES

Prod company	Tulla Films
Producer	Mark D Chapman
Director	David Glazier
Scriptwriter	David Glazier
Photography	Stephen Frost
Sound recordist	Kieran Knox
Editor	Jeanette McGown
Prod manager	Stirling McWhirter
Prod secretary	Moira Weber
1st asst director	Mark D Chapman
Continuity	Jeanette McGown
Casting consultants	Elaine Holland & Associates
Camera assistant	Craig Lucas
Key grip	Frank Biffone
Boom operator	Peter McPherson
Art director	Jo Forsyth
Asst art director	Terry Murphy
Make-up	Wendy Sticklen-Brock
Carpenter	Geoffrey Stehn
Music performed by	Picture Music
Editing assistant	Chris Paten
Catering	Kay Fitzpatrick
Laboratory	Colorfilm
Lab liaison	Warren Keevers
Budget	$85 076
Length	48 minutes
Gauge	16mm
Shooting stock	AX8524 A8521

Cast Sean Mee (Harry Keane), Sally McKenzie (Harry's Mother), Julienne Hutley (Lorna), Phil French (Harry's Father), Susan Dwyer (Lorraine Keane), Peter Smith (Harry the boy).

Synopsis A man, recently released from a sanatorium, befriends a lonely pregnant girl.

MR WRIGHT

Producer	Fiona Cochrane
Director	Louise Hubbard
Scriptwriter	Louise Hubbard
Photography	Erika Addis
Sound recordist	Philip Healey
Editor	Mark Atkin
Unit manager	Peter Jordan
Prod assistant	Christine Gallagher
1st asst director	Sue Brooks
Focus puller	Mandy Walker
Clapper/loader	Justin Brickle
Gaffer	Daryl Pearson
Boom operator	Charlie Sandford
Art director	Wain Fimo
Art dept asst	Jane Karslake
Make-up	Vivianne Macgillicuddy
Length	30 minutes
Gauge	16mm
Shooting stock	7291 7292

Cast Alice Garner, David Swann, Victoria Rowland.

Synopsis A schoolgirl's memories of a crush on a teacher.

TREVOR ISLAND

Producer	John Taylor
Director	John Taylor
Scriptwriter	John Taylor
Narration recorded by	Gary Constable
	John French
Editor	John Taylor
Prod designer	John Taylor
Composers	David Crosbie
	John Taylor
Musical director	John Taylor
Music performed by	David Crosbie,
	John Taylor
	Philip Layton
	Alan Fowler
Sound editor	John Taylor
Animation	John Taylor
Studios	Qwikink Studios
Mixed at	Soundfirm
Filmed at	The Funny Farm
Laboratory	VFL
Budget	$31 284
Length	12 minutes
Gauge	16mm
Shooting stock	7291

Voice characterisations Richard Healy (The Man), Jane Lewis (The Lady), Danny Nash (The Pilot/A Seagull), David Crosbie (A Seagull).

Synopsis Trevor and his owners parachute onto a deserted island where the Man decides to run a carpark, the Lady an airport, and Trevor to subjugate the local seagulls. All is quiet until a plane carrying a load of cars is forced to land.

UPS AND DOWNS

Producers	Lee Faulkner
	Bruce Pedman
Director	Lee Faulkner
Photography	Julian Mather
Sound recordist	Lee Faulkner
Editor	Bruce Pedman
Composer	Lee Faulkner
Exec producer	AFC/QFC
Prod assistant	Helen Whitfield
2nd unit director	Bruce Pedman
Camera assistant	Max Higgins
2nd unit photography	Roger Bradbury
Sound editor	Bruce Pedman
Editing assistant	Anna Pedman
Still photography	Roger Bradbury
Tech advisers	Alan Frost
	Julian Mather
Catering	Vicki Mather
Mixed at	ABC Brisbane
Laboratory	Colorfilm
Budget	$5000
Length	15 minutes
Gauge	16mm
Shooting stock	7291 7292

Cast Chris Frost, Brad Turner.

Synopsis Skydiving is all about falling. Rock climbing is about not falling. They share one thing — the thrill of the first time!

GOVERNMENT FILM PRODUCTION

FILM AUSTRALIA

ADB — DISCRIMINATION

(Working title)

Prod company	Film Australia
Producer	Ian Munro
Director	Ian Munro
Scriptwriter	Pamela Williams
Exec producer	Tristram Miall
Assoc producer	Pamela Williams
Prod co-ordinator	Catriona McMillan
Prod manager	Ian Adkins
Unit manager	Catriona McMillan
Prod secretary	Bev Conradsen
Prod accountant	Albert Wong
Casting	Forcast
Publicity	Jane Glen
Marketing & promotions	Debra Meyrhofer
Length	54 minutes
Gauge	16mm

Cast Grace Parr (Lettie Ramos), Patsy Stephen (Jessica Winters), Vic Hawkins (Di Kelly), Brandon Higgins (Max Barlow), Caloy Pimental (Mario Ramos), Penny Stehli (Matron Wilcox), Alan McFadden (Norman Saville), Rupert Burns (Kevin Russell).

Synopsis The *Custody* docu-drama has shown it is possible to make compelling television involving society's more controversial institutions. This telemovie, made in the same style as *Custody*, examines some of the issues of discrimination by telling the stories of two cases referred to the NSW Anti-Discrimination Board.

AGPS

Prod company	Film Australia
Dist company	Film Australia
Producer	Rob McAuley
Director	Ian Host
Scriptwriter	Ian Host
Researcher	Josephine Phillips
Photography	Andy Fraser
Animation	Don Ezard
Exec producer	Paul Humfress
Prod manager	Alison Wotherspoon
Prod assistant	Michael Hogowsk
Prod secretary	Amanda Etherington
Prod accountant	Neil Cousins
Publicist	Jane Glen
Marketing & promotions	Steve McMillan

Synopsis Promotional program for the Australian Government Publishing Service emphasising skills, abilities and services of the organisation.

BOOMALLI

Prod company	Film Australia
Dist company	Film Australia
Director	Michael Riley
Scriptwriter	Michael Riley
Photography	Ross King

Sound recordists — Noel Cunnington
Rodney Simmons
Exec producer — Paul Humfress
Prod manager — Alison Wotherspoon
Prod assistant — Michael Rogowski
Prod secretary — Amanda Etherington
Prod accountant — Neil Cousins
Publicist — Jane Glen
Marketing & promotions — Steve McMillan
Synopsis: A program about Australian urban aboriginal artists deriving inspiration from contemporary and traditional art forms.

COO-EE

Prod company — Film Australia
Dist company — Film Australia
Producer — Geoff Barnes
Director — Graham Chase
Scriptwriter — Graham Chase
Photography — John Hosking
Sound recordist — Rodney Simmons
Editor — Graham Chase
Exec producer — Geoff Barnes
Prod co-ordinator — Catriona MacMillan
Prod manager — Ron Hannam
Unit manager — Frank Haines
Prod secretary — Margaret Crewes
Prod accountant — Neil Cousins
Camera assistant — Jim Ward
Publicity — Jane Glen
Marketing & promotions — Francesca Muir
Laboratory — CFL
Length — 1 television hour
Gauge — 16mm
Shooting stock — Eastmancolor
Synopsis: A documentary for a general TV audience. This film takes an historic event, a contemporary re-enactment of that event, and blends it in a living-camera, real-life style to comment on that elusive constant of the Australian ethos — mateship. The Gilgandra's bicentennial event.

DJUNGGUWAN AT GURKA WUY (PART I & PART II)

Prod company — Film Australia
Dist company — Film Australia
Producer — Ian Dunlop
Director — Ian Dunlop
Photography — Dean Semler
Sound recordist — Rodney Simmons
Editors — Ian Dunlop
Sharon Bell
Exec producer — Tristram Miall
Prod. manager — Ian Adkins
Marketing & promotions officer — Debra Mayrhofer
Prod accountant — John Russell
Editor/director — Sharon Bell
Length — 2 x 60 minutes
Synopsis: A clan leader invites Film Australia to record the first ceremony to be held at his new clan homeland settlement in northeast Arnhem Land. The films show the organisation and performance of a ceremony in a contemporary setting and explore the significance of the clan homeland movement.

DROVING 88

Prod company — Film Australia
Dist company — Film Australia
Producer — Don Murray
Director — Paul Hawker
Scriptwriter/researcher — Paul Hawker
Exec producer — Tristram Miall
Prod co-ordinator — Glenda Carpenter
Prod manager — Ian Adkins
Prod secretary — Kathy Grant
Prod accountant — Albert Wong
Publicity — Jane Glen
Marketing & promotions — Martin Wood
Length — 60 minutes
Gauge — 16mm
Shooting stock — ECN
Synopsis: A television documentary on the last great cattle drive.

EYES OPEN DREAMING

Prod company — Film Australia
Dist company — Film Australia
Director — Pete Hill
Scriptwriter — Pete Hill
Exec producer — Paul Humfress
Prod manager — Alison Wotherspoon
Prod secretary — Amanda Etherington
Prod accountant — Neil Cousins
Publicist — Jane Glen
Marketing & promotions — Steve McMillan
Synopsis: A TV film about Petford training farm in North Queensland and the work of Geoff Guest who founded this establishment for the training and rehabilitation of young aboriginals from the welfare and children's care institutions.

FILM AUSTRALIA'S AUSTRALIA

Film Australia's Australia is a series of 12 video programs for schools with supporting discussion notes. It is a co-production between Film Australia and the National Education program of the Australian Bicentennial Authority.

COMMUNITY

Prod company — Film Australia
Dist. company — Film Australia
Producer — Jan French
Director — Greg Reading
Scriptwriters — Jan French
Greg Reading

Editor — Ron Taylor
Exec producer — Paul Humfress
Prod manager — Ron Hannam
Prod accountant — Les Collins
Publicist — Jane Glen
Marketing & promotions — Steve McMillan
Length — 60 minutes
Synopsis: The tenth program in the Film Australia's Australia series co-produced with the Australian Bicentennial Authority. This episode deals with living together within the social environment and is compiled using footage from Film Australia's existing program material.

ECONOMY

Prod company — Film Australia
Dist. company — Film Australia
Producer — Jan French
Director — Judith Adamson
Scriptwriters — Jan French
Judith Adamson
Exec. producer — Paul Humfress
Prod manager — Ron Hannam
Prod accountant — Les Collins
Publicist — Jane Glen
Marketing & promotions — Steve McMillan
Length — 60 minutes
Synopsis: The eleventh program in the Film Australia series co-produced with the Australian Bicentennial Authority. This episode deals with the economic environment and satisfying Australian needs viz resources, energy, agriculture, industry etc. and is compiled using footage from Film Australia's existing program material.

GOING STRONG

Prod company — Film Australia
Producer — Jenny Phillips
Director — Mal Tennant
Editor — Martha Gabinean
Exec producer — Ron Saunders
Assoc producer — Helen Steel
Producer's assistant — Jenny Middlemiss
Research — Donna Norton Lodge
Rosalind Gillespie
Marketing & promotions officer — Debra Mayrhofer
Publicity — Francesca Muir
Length — 30 minutes
Cast: Roger Climpson, Hazel Phillips, Tanya Halesworth, Red Hanlon, Chin Yu Williams, James Dibble
Synopsis: A weekly magazine show aimed at the Australian over 50 age group and telecast on SBS and the Seven network.

HELLFIRE PASS

Prod company — Film Australia
Dist. company — ABC (Pre-sale)
Producer — Tim Read
Director — Graham Chase
Photography — Kerry Brown
Sound recordist — Rodney Simmons
Editor — Graham Chase
Exec producer — Tristram Miall
Assoc producer — Calvin Miller
Prod manager — Ian Adkins
Prod accountant — Albert Wong
Prod assistant — Meryl Jackson
Still photography — Robert McFarlane
Marketing & promotions officer — Debra Mayrhofer
Length — 50 minutes

THE HISTORY OF THE AUSTRALIAN TRADE UNION MOVEMENT

Prod company — Film Australia
Dist. company — Film Australia
Producer — Janet Bell
Director — Tom Zubrycki
Scriptwriter — Tom Zubrycki
Researcher — Maree Delofski
Photography — Joel Peterson
Sound recordist — Max Hensser
Editor — Ray Thomas
Exec producer — Paul Humfress
Prod manager — Neil Cousins
Prod secretary — Amanda Etherington
Assistant editor — Gary O'Grady
Publicist — Jane Glen
Marketing & promotions — Steve McMillan
Synopsis: Based on interviews with trade unionists who played a part in creating the history of the movement or who are involved in issues of crucial relevance to unions today. The film is being made for the ACTU and funded by the Australian Bicentennial Authority.

I'M NO CHICKEN

Prod company — Film Australia
Dist company — Film Australia
Director — Martin Daley
Scriptwriter — Martin Daley
Exec producer — Paul Humfress
Prod manager — Alison Wotherspoon
Prod secretary — Amanda Etherington
Prod accountant — Neil Cousins
Publicist — Jane Glen
Marketing & promotions — Steve McMillan
Synopsis: The documenting of a unique experiment in which senior citizens from various retirement homes enrol at a Bankstown college and with the help of students from that college document their personal history in poetic and dramatic form culminating in a theatrical performance of these stories.

THE INSIDERS (YOUR FIRST TAX RETURN)

Prod company — Film Australia
Dist company — Film Australia
Producer — Susan Lambert
Director — Karl Zwicky
Scriptwriter — Steve Johnston
Photography — Andy Fraser
Sound recordist — Howard Spry
Editor — Roy Mason
Exec producer — Ron Saunders
Prod manager — Peter Brown
Prod secretary — Robyn Briais
Prod accountant — Geoff Appleby
1st asst director — Corrie Soeterboek
2nd asst director — Verche Sidwell
Continuity — Linda Ray
Key grip — Rod Morgan
Electrician — Ian Bosman
Boom operator — Paul Hancock
Art director — Michael Ralph
Asst art director — Bronwyn Franklin
Makeup — Derek Dan ese
Wardrobe — Marjanta Tassone
Musical directors — Robert Scott
John Sleith
Mixer — Film Australia
Still photography — Sandy Edwards
Publicity — Jane Glen
Studios — Film Australia
Mixed at — Film Australia
Marketing & promotions — Martin Wood
Length — 20 minutes
Gauge — Video
Cast: Ben Mendelsohn, Zoe Carides, Paul Gleeson, Bernard Ledger, Lisa Peers, Thomas Zenial, David Brecks, David Gibson
Synopsis: An educational drama made for the Australian Taxation Department showing school leavers and other young people how to fill out their first tax return.

NATIONAL MUSEUM OF AUSTRALIA

Prod company — Film Australia
Dist company — Film Australia
Producer — Paul Humfress
Director — Ian Hoel
Photography — Ross King
Exec producer — Paul Humfress
Prod manager — Virginia Pascoe
Prod secretary — Amanda Etherington
Prod accountant — Neil Cousins
Publicity — Jane Glen
Marketing & promotions — Francesca Muir
Length — 10 minutes
Synopsis: Update of program showing the museum's new development plan for the site in Canberra and its new acquisitions.

NEW HOUSING TECHNOLOGY

Prod company — Film Australia
Dist company — Film Australia
Director — Ron Taylor
Scriptwriters — Paul Humfress
Sonia Humphrey
Presenter — Sonia Humphrey
Photography — Ross King
Sound recordists — Toivo Lember
Geoff Wilson
Noel Cunnington
Rodney Simmons
Editor — Ron Taylor
Exec producer — Paul Humfress
Prod manager — Alison Wotherspoon
Prod secretary — Amanda Etherington
Prod accountant — Neil Cousins
Publicist — Jane Glen
Marketing & promotions — Steve McMillan
Synopsis: A fresh look at new housing technology made for television and commissioned by the Department of Housing and Construction.

PARLIAMENT HOUSE/ THE BUILDERS

Prod company — Film Australia
Producer — Ron Saunders
Director — Ian Walker
Scriptwriter — Ian Walker
Photography — Ross King
Kerry Brown
Sound recordists — Howard Spry
Rodney Simmons
Exec producer — Ron Saunders
Prod manager — Garry Letts
Prod secretary — Robyn Briais
Prod accountant — Geoff Appleby
Synopsis: A study of the design and building of the new Parliament House in Canberra which is to be completed for the Bicentenary celebrations.

PASSPORTS

Prod company — Film Australia
Dist company — Film Australia
Producer — Don Murray
Director — Ian Hoel
Scriptwriter — Don Harley
Photography — Peter Viskovich
Editor — Ian Hoel
Exec producer — Paul Humfress
Prod manager — Ron Hannam
Publicist — Jane Glen
Marketing & promotions — Steve McMillan
Length — 18-20 minutes
Synopsis: A humourous film produced for the Department of Foreign Affairs explaining the finer points of obtaining a 'new' Australian passport and what steps should be taken to replace one if it is lost overseas.

RADIO REDFERN

Prod company — Film Australia
Dist company — Film Australia
Producers — Sharon Bell
Madeline McGrady
Director — Geoff Barton
Photography — Geoff Barton
Sound recordists — Kevin Kearney
Les Sullivan
John Bayles
Editor — Stewart Young
Exec producer — Tristram Miall
Prod co-ordinator — Glenda Carpenter
Prod manager — Ian Adkins
Prod secretary — Kathy Grant
Prod accountant — Albert Wong
Publicity — Jane Glen
Marketing & promotions — Martin Wood
Mixed at — Film Australia
Laboratory — Colorfilm
Length — 60 minutes
Gauge — 16mm
Shooting stock — ECN
Synopsis: The film is an observational documentary based on Radio Redfern and the events in which Sydney's Aboriginal and Pacific Island people involve themselves during the first half of 1988. The program involves Aboriginal and Anglo-Australian filmmakers.

ROADS TO XANADU

Prod company — Film Australia
Dist. company — Film Australia
Producer — John Merson
Director — David Roberts
Scriptwriters — John Merson
David Roberts
Based on the original idea by — John Merson
Exec producer — Geoff Barnes
Prod manager — Ann Folland
Prod secretary — Margaret Crewes
Prod accountant — John Russell
Picture researcher — Emma Gordon
Publicist — Jane Glen
Marketing & promotions officer — Francesca Muir
Synopsis: A four-part series for television that takes a new look at the dynamic interchange between Asia and Europe in the modern world. The conventional views about the relationship between science, technology and society which continue to shape our perceptions of progress, are scrutinised and re-evaluated. The series has been pre-sold to the ABC, WGBH Boston and the BBC.

S A MUSEUM

Prod company — Film Australia
Dist company — Film Australia
Director — Lorraine Mafi-Williams
Scriptwriter — Lorraine Mafi-Williams
Exec producer — Paul Humfress
Prod manager — Alison Wotherspoon
Prod secretary — Amanda Etherington
Prod accountant — Neil Cousins
Publicist — Jane Glen
Marketing & promotions — Steve McMillan
Synopsis: A one-hour film for TV about traditional aboriginal art, paintings, tools and artifacts, the artists and their cultures, to coincide with the exhibition "Dreamings", the largest-ever aboriginal art collection to leave its homeland. It will tour USA in 1988/89.

SEVEN YEARS ON
(Working title)

Prod company — Film Australia
Dist company — Film Australia
Producers — Gillian Armstrong
Tristram Miall
Director — Gillian Armstrong
Photography — Steve Arnold
Malcolm Richards
Sound recordist — Toivo Lember
Editor — Nicholas Beauman
Exec. producer — Tristram Miall
Prod co-ordinator — Glenda Carpenter
Prod manager — Ian Adkins
Unit managers — Kay Pavlou
Mardi Kennedy
Prod secretary — Beverley Conradson
Prod accountant — Albert Wong
Camera assistant — David Wolfe-Barry
2nd unit photography — Roger Dowling
Neg matching — Film Australia
Music performed by — Mark Moffat
Sound editor — Tim Woodhouse
Editing assistants — Tim Woodhouse
Andrew Barnes
Mixer — George Han
Title designer — Libby Blamey
Publicity — Jane Glen
Marketing & promotions — Martin Wood
Mixed at — Film Australia
Laboratory — Colorfilm
Length — 90 minutes
Gauge — 16mm
Shooting stock — ECN
Synopsis: Eleven years ago Gillian Armstrong made a film about the lives of three 14-year-old working class Adelaide girls. Seven years ago a follow-up film was made, about the same three girls, looking at where their lives were leading them and to what extent their youthful hopes had been realised. *Seven Years On* is a third film with the same three girls.

STORYMAKERS 3

Prod company — Film Australia
Dist company — Film Australia

Director Aviva Ziegler
Scriptwriter Aviva Ziegler
Stories researcher Ursula Kolbe
Photography David Knaus
Exec producer Paul Humfress
Prod manager Alison Wotherspoon
Prod assistant Michael Rogowski
Prod secretary Amanda Etherington
Prod accountant Neil Consins
Publicist Jane Glen
Marketing & promotions Steve McMillan
Synopsis Discovering the man behind many books written for school children, Colin Thiele.

STORYMAKERS 4

Prod. company Film Australia
Dist company Film Australia
Director Martin Daley
Scriptwriter Martin Daley
Stories researcher Ursula Kolbe
Exec producer Paul Humfress
Prod manager Alison Wotherspoon
Prod assistant Michael Rogowski
Prod secretary Amanda Etherington
Prod accountant Neil Consins
Publicist Jane Glen
Marketing & promotions Steve McMillan
Synopsis Discovering the creative and practical arts of children's book illustrations.

TO ABSENT FRIENDS

Prod company Film Australia
Dist company Film Australia
Director Peter McLean
Scriptwriter Peter McLean
Photography Ross King
Sound recordists Noel Cunnington
Howard Spry
Exec producer Paul Humfress
Prod manager Alison Wotherspoon
Prod assistant Michael Rogowski
Prod secretary Amanda Etherington
Prod accountant Neil Consins
Camera assistants John Scott
Robyn Peterson
Gaffers Boron Damcevski
Jonathon Hughes
Grip Don Andrews
Publicist Jane Glen
Marketing & promotions Steve McMillan
Synopsis Filming of Paula Dawson's hologram for a New Year's Eve party from construction to the final showing in Adelaide at the Adelaide Festival.

WELFARE
(Working title)

Prod company Film Australia
Director Ian Munro
Research Con Anemogiannis
Exec producer Paul Humfress
Prod manager Ron Hannam
Publicist Jane Glen
Marketing & promotions Steve McMillan
Length 6 x 30 minutes
Synopsis A proposed series of six programs that would raise issues, increase the audience's anxiety and make viewers aware of the many welfare problems that exist and suggest alternative systems of dealing with these problems of the underprivileged both within Australia and overseas.

GOVERNMENT FILM PRODUCTION
FILM VICTORIA

AM I DOING IT SAFE?

Prod. company Musical Films
Exec producer Russell Porter
Directors Cristina Pozzan
Ray Argall
Scriptwriter Bridget Goodwin
Photography Mandy Walker
Sound recordist Philip Healy
Length 27 minutes
Synopsis An informative look at the level of knowledge about the AIDS virus, especially within the age group 10-25 years.

BIKE EDUCATION

Exec producers Russell Porter
Andrew Wiseman
Scriptwriter Karen Ronczyk
Length 12 minutes
Synopsis A video providing information on the need for bike education programs in schools and to show teachers, parents and community groups how to develop these programs.

DIGGING MELBOURNE

Prod company Warner/Dalton
Exec producers Russell Porter
Andrew Wiseman
Director John Hughes
Scriptwriter Claire Jager
Length 27 minutes
Synopsis An examination of the archaeological excavations currently underway at the top end of Melbourne.

OR PLUGHOLE

Producer Rachel Dixon
Director John Armstrong
Scriptwriter John Armstrong
Exec producer Sally Semmens
Length 9 minutes
Synopsis A combination of live action and animation is used to inform primary school children about the water cycle.

FOREST PRACTICES

Exec producers Russell Porter
Andrew Wiseman
Scriptwriter David Tiley
Length 20 minutes
Synopsis A documentary which explains the new code of forest practices which will be introduced in Victoria during the second half of this year.

LEGAL AID

Exec producers Russell Porter
Andrew Wiseman
Scriptwriter Carole Sklan
Length 12 minutes
Synopsis A video designed to inform the general public about the services of the Legal Aid Commission.

MINISTRY OF HOUSING — STAFF INDUCTION VIDEO

Scriptwriter Sue Mogg
Exec producer Russell Porter
Length 10-12 minutes
Synopsis The aim of the film is to acquaint recently appointed staff to the Ministry of the many and varied branches and functions of the Ministry of Housing as a whole.

NEIGHBOURHOOD MEDIATION CENTRES

Exec producers Russell Porter
Andrew Wiseman
Scriptwriter Richard Keddie
Length 12 minutes
Synopsis A documentary which will explain the working of neighbourhood mediation centres and how local communities can benefit from them.

OLD PEOPLE'S HOUSING

Scriptwriter Chris Kirby
Exec producer Russell Porter
Length 20 minutes (approx.)

RECYCLED WATER

Exec producers Russell Porter
Andrew Wiseman
Scriptwriter Kathy Armstrong
Length 12 minutes
Synopsis A documentary with the primary aim of overcoming resistance within industry and agriculture to the use of recycling water.

SALINITY

Prod company York Street Productions
Producer Rob Scott
Director Leigh Tilson
Exec producer Russell Porter
Editor Leigh Tilson
Camera operator Leigh Tilson
Laboratory Cinevex
Length 1 x 30 seconds, 1 x 60 seconds
Synopsis Two community service announcements aimed at urban audiences to alert them to the threat of salinity and its potential impact on the quality of life in our towns and cities.

STREETS AHEAD

Exec. producers Russell Porter
Andrew Wiseman
Scriptwriter Karen Ronczyk
Length 12 minutes
Synopsis A video which will illustrate various aspects of a new traffic safety education program and demonstrate how the program can be integrated into an existing curriculum.

GOVERNMENT FILM PRODUCTION
NEW SOUTH WALES FILM CORPORATION

ASK THE CHEMIST

Prod company Multi Media Presentations
Producer Neil Brown
Director Michael Garrick
Production manager Naomi Mitchell
Editor Grantley Shanks
Lighting cameraperson David Wilson
Artwork Devlo Whittem
Chemist Frederic Abbott
Post production Pro Image ECV
Length 12 minutes
Gauge 1" videotape
Synopsis: Produced for the Powerhouse, this interactive video on laser disc is set in a 1930s chemist shop. The viewer uses the touch pad to tell the chemist what is wrong and the chemist produces remedies from the era for the ailment. All the remedies are in the chemist shop exhibition in the Powerhouse.

CORRECTIVE SERVICES INDUSTRIES

Prod company Carousel Productions Pty Ltd
Producer Devlo Price
Director Devlo Price
Scriptwriter Grant Higgins
Editor Jack Swart
Lighting cameraperson Lauren Gilbert
Post-production Videolayer Productions
Length 9 minutes
Gauge Betacam
Synopsis Produced for the NSW Department of Corrective Services, this video shows the variety of employment (eg. carpentry, metal work, gardening, cleaning, cooking) available to prisoners should they choose to work while in prison.

DOWN TO EARTH

Prod company Colorburst Pty Ltd
Executive producer Peter Dimond
Producer Ross Webb
Director Ross Webb
Scriptwriter Lynne Broad
Prod manager Joan Rabie
Editor Robin Hay
Lighting cameraperson Phil Donnison
Computer animation Scott Maskowski
Post production Colorburst Pty Ltd
Length 14 minutes
Gauge Betacam
Synopsis Produced for the State Land Information Council, this video demonstrates the operation of a land information system in New South Wales. A data base is the centre of a network of land information for government and private organisations. Potential users include town planners, real estate agents, property developers, solicitors and social researchers.

DRUG AND ALCOHOL TRAINING VIDEOS (6)

Prod company Mmb Pty Ltd
Producer Peter P. Smith
Director Peter R. Smith
Scriptwriter David O'Brien
Prod manager Sandra Alexander
Editor Denise Haratzis
Lighting cameraperson Craig Watkins
Post production Television Makers
Length 6 x 3 minutes
Gauge Betacam
Synopsis These six dramatised vignettes each depict a confrontational situation in which welfare officers might find themselves. They will be used in training sessions and are open-ended so as to trigger discussion regarding a variety of responses. They were produced for the NSW Department of Youth and Community Services.

DRUG EDUCATION VIDEOS (3)

Prod company Vector Production Pty Ltd
Producer Jonathan Clemens
Director Roger Hudson
Prod manager Bethwyn Serow
Editor Peter Somerville
Lighting cameraperson Graeme Ross
Post production Tram Broadcast
Length
Doing It Right 10 minutes 30 secs
A Matter Of Choice 13 minutes 30 secs
Winning Ways 12 minutes
Gauge Betacam
Synopsis Through dramatisation, these three videos — for 5-9 year olds, 9-13 year olds and 13-17 year olds — portray in their stories peer group anti-drug pressure. The message is covert rather than overt and the videos are entertaining as well as informative. Produced for the NSW Department of Education with funding from the National Campaign Against Drug Abuse, the programs will go into all NSW public schools.

THE MOVIE QUIZ

Prod company Multi Media Presentations
Producer Neil Brown
Director Neil Brown
Editor Grantley Shanks
Lighting cameraperson David Wilson
Narrator David Lyle
Post production Pro Image ECV
Length 12 minutes
Gauge 1" video
Synopsis Produced for the Powerhouse, this interactive video on laser disc is in two parts: a Hollywood quiz and a quiz about early Australian films. Four choices are given for each question, the viewer selects answers on a touch pad and is told whether they are correct or not.

STYLE

Producer Peter Callas
Director Peter Callas
Composer Eddy Jokovich
Animation Peter Callas
Laboratory Transfilm
Length 4 minutes
Gauge Video
Synopsis Produced for the Powerhouse, this is a video introduction to the Style exhibition at the Powerhouse which is delivered on four synchronised monitors. Imagery reflecting style of the 18th, 19th and 20th centuries is drawn from exhibition objects, fabrics, archival material and graphics.

TELEVISION
PRE-PRODUCTION

DARLINGS OF THE GODS

Prod company ABC/Euston Films Ltd/ Simpson Le Mesurier Films Pty Ltd
Producer Roger Le Mesurier
Director Catherine Millar
Scriptwriters Roger Simpson
Graeme Farmer
Based on the book by Garry O'Connor
Photography Ian Warburton
Prod designer Colin Gibson
Exec producers Sandra Levy
John Hambley
Assoc. producer Ross Dimsey
Prod manager Lorraine Alexander
Prod accountant Robert Theodgold
1st asst director James Dastler
2nd asst director Richard Van Hirst
Art director Dale Mark
Costume designer Jim Murray
Synopsis In 1948 Laurence Olivier and Vivien Leigh were the world's most celebrated lovers: he the greatest actor of the age, she one of Hollywood's biggest stars. Why then at the very height of their careers did they turn their backs on fame and fortune to tour Australia for a year with the Old Vic Theatre?

DAVE ALLEN SHOW

Prod company ATN7 Sydney
Producer Kris Noble
Director Kris Noble
Scriptwriters Dave Allen
Peter Vincent
Angela Webber
Adam Bowen
Ken Sterling
Exec producers Alan Bateman
Pat Condon
Prod supervisor Astrid Friederichs
Prod manager Brigitte Zeisig
Script editor Chris Greenwood
Length 4 x 60 minutes
Gauge Video
Cast Dave Allen (Presenter)
Synopsis Irish comic Dave Allen brings his distinctive sense of humour to Australia.

DOT AND THE KANGAROO TV SHOW

Prod. company Yoram Gross Filmstudio Pty Ltd
Producer Yoram Gross
Director Yoram Gross
Scriptwriter Marcia Hatfield
Assoc. producer Sandra Gross
Length 13 x 30 minutes
Gauge 1" video
Synopsis Pilot for a 13-part television series featuring a combination of animation and live-action.

EDENS LOST

Prod company Margaret Fink Films Pty Ltd in co-production with ABC and Central Independent Television PLC
Dist. company Central Independent Television PLC
Producer Margaret Fink
Director Neil Armfield
Scriptwriter Michael Gow
Based on the novel by Sumner Locke Elliott
Editor Bill Russo
Prod designer Janet Patterson
Exec producers Sandra Levy
Ted Childs
Assoc. producer Stephen O'Rourke
Prod manager Carol Chirlian
Prod secretary Francoise Fombertaux
Prod assistant Lynn Poynter
1st asst director Scott Hartford-Davis
2nd asst director Wendy Gray
Continuity Lynn Poynter
Casting Jennifer Allen
Casting asst Irene Gaskell
Lighting cameraperson Jeff Malouf
Costume designer Quentin Hole
Make up Christine Bellour
Wardrobe Wendy Falconer
Props buyers Adrian Cannon
Colin Bailey
Construction manager Laurie Dunn
Set decorator Robert Hutch
Sound editor Erika Moss
Publicity Georgie Brown (ABC)
Length 3 x 52 minutes
Gauge 16mm

FLYING WHITE ANT
(The Story of the Aboriginal Painter Albert Namatjira)

Prod company Don Featherstone Productions
Pre-sale London Weekend Television
Producer Don Featherstone
Director Don Featherstone
Length 30 minutes
Gauge 16mm
Synopsis The story of the Aboriginal artist Albert Namatjira, whose remarkable talent made him a celebrity and eventually led to his abandonment and downfall.

PRODUCTION SURVEY

FUTURETROUPERS

Prod. company	Brilliant Films
Producer	Brian Douglas
Director	Brian Douglas
Scriptwriter	Brian Douglas
Script editor	Patrick Edgeworth
Publicity	Lionel Midford
Length	8 x 60 minutes
Gauge	1" video

Synopsis: In the near future an out-of-work theatre troupe inadvertently prevents the piracy of Australia's power source by a most devious and deadly organisation.

JUNGLE BOOK

Prod. company	Yoram Gross Film Studio
Producer	Yoram Gross
Director	Yoram Gross
Scriptwriter	Leonard Lee
Based on the novel by	Rudyard Kipling
Composer	Guy Gross
Assoc. producer	Sandra Gross
Prod. co-ordinator	Jeanette Toms
Prod. manager	Jack Goodridge
Asst editor	Stephen Hayes
Animation director	Ray Newland
Gauge	35mm

Synopsis: A modern day teenage version of Rudyard Kipling's *Jungle Book* in which the animals are hip and Mowgli drives a convertible. Pilot for a television series.

THE KEYS TO PARADISE

Prod. company	Amalgamated Pictures Productions
Dist. company	Amalgamated Global TV Services
Producers	Alan Bateman, Victor Glynn
Scriptwriter	William Kelley
Exec. producers	Alan Bateman, Victor Glynn

Synopsis: A thriller set in the Far East concerning a father's determined attempt to free his son who has been sentenced to death row in a Bangkok prison for drug trafficking.

REALMS OF GOLD

Prod. company	Kingcroft Australia Pty Limited (co-production with Teleseyn, Cardiff)
Dist. company	J C Williamson and S4C
Producer	Terry Ohlsson
Director	Paul Turner
Scriptwriter	Howard Griffiths
Exec. producers	Terry Ohlsson, Dilwyn Jones
Length	90 minutes

Synopsis: A fast-moving fictional tale of a Welsh minister, his brother and his sister-in-law who become involved in the great gold rush of early colonial Australia.

TANAMERA

Line producers	Jan Bladier, David Lee
Directors	John Power, Kevin Dobson
Prod. designer	George Liddle
Exec. producers	Ian Holmes, Ted Childs, Don Battye
Prod. manager	Dale Arthur
Prod. accountant	Moneypenny Services
1st asst director	Alison Pickersgill
Costume designer	Jenny Arnott

Prod. accountant	Cynthia Kelly
1st asst director	Russell Whiteman
2nd asst director	Deborah Kilke
Continuity	Rhonda McAvoy
Casting	Jennifer Allen
Casting assistant	Maureen Chetton
Camera operator	Roger Lanser
Clapper/loader	Chantal Abouchar
Camera assistant	Robert Foster
Key grip	John Huntingford
Asst grip	Gerry Burdett
Gaffer	Tim Murray-Jones
Electricians	Ken Pettigrew, Richard Grant
Boom operator	Mark Sawyer
Make-up	Jill Pavlin, Jenny Boehm
Wardrobe	Elsie Rushton
Wardrobe asst	Stephanie Hammond
Props buyer	Tony Cronin
Standby props	Roy Eaginton
Special effects	Peter Leggett
Set decorator	Sanura Carrington
Stunt co-ordinator	Guy Norris
Still photography	Barry Gaunt
Publicity	Georgina Brown
Catering	A & B Catering
Studios	ABC Frenchs Forest
Mixed at	ABC Frenchs Forest
Laboratory	Colorfilm
Budget	$5,000,000
Length	2 x 105 minutes
Gauge	16mm
Shooting stock	Eastmancolor

Cast: Patrick Bergin (Michael McGurk), Lisa Harrow (Eileen McGurk), Kristen Greer (Sean McGurk), Elliott Gould (Callaghan), Bryan Marshall (Kennedy), Deborra Lee Furness (Kathy), Max Cullen (Quinn).
Synopsis: Contemporary thriller set in Belfast and Sydney which deals with the consequences of a decision by a member of the Irish Republican Army to betray his superiors.

TELEVISION PRODUCTION

ACT OF BETRAYAL

Prod. company	ABC, Griffin Productions/TVS
Dist. company	Griffin Productions/TVS
Producers	Ray Alchin, Nick Evans
Director	Lawrence Gordon Clark
Scriptwriters	Nick Evans, Michael Chaplin
Photography	Peter Hendry
Sound recordist	Peter Barber
Editor	Lyn Solly
Prod. designer	Marcus North
Designer	Colin Ruddel
Composer	Bruce Smeaton
Exec. producers	Sandra Levy, Michael Deakin
Prod. manager	Dennis Kiely
Location manager	Val Windon
Prod. secretary	Kerrie Mainwaring

Please help us keep this survey accurate. Phone Kathy Ball on (03) 429 5511 with any errors or omissions.

ALL THE WAY

Prod. company	Crawford Productions
Dist. company	Crawford Productions
Producer	Bill Hughes
Directors (include)	Mandy Smith, Marcus Cole, Russell Webb, Pino Amenta, Gary Conway
Scriptwriters	Leon Saunders, Peter Kinloch, Sheila Sibley, Everett De Roche
Based on an original idea by	Terry Stapleton
Photography	Frank Hammond
Sound recordist	John Wilkinson
Editors	Lindsay Parker, Aileen Solowiej
Prod. designer	Sally Shepherd
Composer	Ashley Irwin
Exec. producer	Ian Bradley
Prod. supervisor	Vince Smits
Prod. co-ordinator	Kathy Moore
Prod. manager	Chris Page
Unit manager	Colm McLean
Location manager	Neil McCart
Prod. secretary	Julie Burton
Prod. accountant	Jeff Shanker
Prod. assistant	Kimarie Hamnister
1st asst directors	Phil Jones, Hamish McSporran
2nd asst director	Robbie Visser
Continuity	Lynn Denzey, Julie Bates, Carmel Torcasio
Story editor	Andrew Kennedy
Casting	Graham Moore
Key grip	Rob Hansford
Asst grip	Rod Short
Gaffer	Lex Martin
Electrician	Roy Pritchett
Boom operator	Greg Nelson
Art director	Brian Dusting
Asst art director	Phil Eagles
Costume designer	Clare Griffin
Make-up	Anne Karpinski, Liz Harper
Hairdressers	Paul Pattison, Fiona Reese-James
Wardrobe	Marion Boyce
Wardrobe assts	Cathy Ford, Gayle Mayes
Props buyer	Roland Pike
Standby props	Brian Lang, Simon Carter
Choreography	Terry Barincolo
Set decorators	Jamie Leggat, Sruli Lowbois, Colin Robertson
Set construction	Gordon White
Sound editor	Anne Carter
Stunts co-ordinator	N.G.S.
Dialogue coach	Peter Tulloch
Best boys	Pete Ryan, Peter Scott
Runner	Keith Wray McCann
Publicity	Mary Hennessy
Catering	Sweet Seductions
Studios	GTV9
Mixed at	Crawford Productions
Gauge	Video

Cast: Rowena Wallace (Elaine Seymour), Peter Sumner (Philip Seymour), Ben Mendelsohn (Lindsay Seymour), Dannii Minogue (Penelope Seymour), Dennis Miller (Ray Scott), Maggie Millar (Lorna Scott), Mervin Sacks (Alan Scott), Lisa Hensley (Christine Scott), Dominic McDonald (Barry Scott), Diane Davidson (Madeleine Vaughan), Nikki Coghill (Terry O'Rourke), Vince Colosimo (Joe Bianchi).
Synopsis: Set in the 1960s the series revolves around three sisters and their families. As the characters address the issues of the times, their lives and relationships are thrown into turmoil by the rapid social changes which occurred at that time.

AROUND THE WORLD IN 80 DAYS

Prod. company	Burbank Films
Producer	Roz Phillips
Scriptwriter	Leonard Lee
Based on the novel by	Jules Verne
Editors	Peter Jennings, Caroline Neave
Exec. producer	Tom Stacey
Prod. co-ordinator	Joy Craste
Prod. manager	Roddy Lee
Prod. accountant	Andrew Young
Casting	Joy Craste
Camera operators	Gary Page, Tanya Visknich
Storyboard	Steve Lumley
Timing	Jean Tych
Length	50 minutes
Gauge	16mm
Shooting stock	7291

Synopsis: The classic tale of Phileas Fogg whose bet took him and his reluctant servant Passepartout around the world in 80 days.

A DANGEROUS LIFE

Prod. company	Ayer Productions
Dist. company	FilmAccord, HBO (US), ABC (Australia), Zenith (UK)
Producer	Hal McElroy
Line producer	Tim Sanders
Director	Robert Markowitz
Scriptwriter	David Williamson
Photography	James Bartle
Sound recordist	Tim Lloyd
Editors	Tony Kavanagh, Mike Honey
Prod. designer	Murray Picknett
Production consultant	Christine Berardo
Assoc. producer	Ray Brown
Post prod. supervisor	John Hollands
Prod. co-ordinators	Kym Newman, Hilary May
Prod. managers	John Winter, Rosemary Hodson
Travel co-ordinator	Malcolm Ross
Unit manager	John Downie
Location manager	Clint White
Prod. secretary	Sandy Stevens
Financial controller	Kevin Wright
Prod. accountant	Chris Robson
Acct assistants	Sharon Jackson, Naomi Warburg
1st asst director	Brian Giddens
2nd asst director	Steve Stannard
3rd asst director	Christopher Hyman
2nd unit director	Andrew Clark
Continuity	Emma Peach
Producer's assistant	Bronwen Stokes
Casting	Faith Martin, James Laurie, Sandra Lee Paterson
Casting consultants	Fenton Feinberg, Faith Martin & Associates
Camera operator	Jeff Malouf
2nd camera operator	Paul Pandoulis
Focus puller	Gary Russell
Clapper/loader	Colin Kerr
Key grips	Tim Harris, Barry McGinn
Gaffer	Martin Perrott
Electricians	Pierre Dinon, Tim Harris
Generator operator	John Clarke
Boom operator	Mark Van Kool
Art directors	Jaila Ball, Steven Gow
Asst art directors	Andrew Harris, Robyn Williams, Diann Wajon
Costume designer	David Rowe
Make-up	Christina Ellen, Ron Bassi, Marjory Hamlin
Special fx make-up	Bob McCarron
Wardrobe	Barry Lumley
Wardrobe assts	Pia Kryger, Heather Lanne
Seamstress	Sue Beagley
Props buyers	Susan Glavinh, Wayne Chipperfield
Standby props	Peter Moroney, Russell Burton, John King, Steve Burns
Art dept co-ordinator	Penny Lang
Art dept financial co-ordinator	Paddy Reardon
Set decorators	Robert Hutchinson, Tony Williams
Standby painter	Stuart McCauley
Carpenter	Lyall Smith
Set construction	Lenne Dorn
Asst editors	Nicole La Macchia, Helen Horn
Neg. matching	Neg. Cutting Services
Sound editors	Stephen Hope, Noel Cantrill, Peter Purcell
Asst mixers	Alan Andrewartha, Tony Pupla, Peter Hall
Stunts co-ordinator	Grant Page
Still photography	Gary Johnston
Researcher	Wendy Benson
Best boy	Luke Hobbs
Runner	Caroline Grose
Publicity	Victoria Buchan
Catering	Tank Truck
Studios	ABC Frenchs Forest, Manila Studios
Mixed at	ABC Gore Hill
Laboratory	Colorfilm
Lab liaison	Richard Piorkowski
Budget	$16 million
Length	6 hours
Gauge	35mm, video
Shooting stock	Eastmancolor

Cast: Gary Busey (Tony O'Neill), Rebecca Gilling (Angie Fox), Jaime Fabregas (Ben Balamo), Dina Bonnevie (Celie Balamo), Laurice Guillen (Cory Aquino), James Handy (Mike Heseltine), Ruben Rustia (Ferdinand Marcos), Tessa Tomas (Imelda Marcos).
Synopsis: *A Dangerous Life* dramatically recreates the complex and turbulent events in the Philippines from the assassination of Ninoy Aquino until the fleeing of the Marcoses after the people power revolution in 1986. The story is told through the eyes of two fictitious characters: Tony O'Neill — American television journalist — and Angie Fox — Australian photo-journalist working in the region.

THE FLYING DOCTORS

Prod. company	Crawford Productions (Series) Pty Ltd
Producer	Oscar Whitbread
Directors	Brendan Maher, Mark Callan, Colin Budds, Mandy Smith, Mark de Friest
Scriptwriters	Denise Morgan, Tony Morphett, Luis Bayonas, Michael Joshua, Shane Brennan
Photography	Ron Hagen, Barry Wilson
Sound recordists	Malcolm Rose, John McKerrow
Editors	Lindsay Parker, Bill Murphy
Exec. producers	Hector Crawford, Ian Crawford, Terry Stapleton
Prod. supervisor	Vince Smits
Post prod. supervisor	Sue Washington
Prod. co-ordinator	Gina Fleck
Prod. manager	Ray Hennessy
Unit manager	Andrew Oliver
Location manager	Maurice Burns
Prod. secretary	Carol Matthews
Prod. accountant	Kevin Plummer
1st asst directors	Stewart Wright, Jamie Leslie, Kath Hayden
2nd asst directors	Annelie Gmeiner, Peter Nathan
Continuity	Tara Feiner, Anne Went
Story editor	Gwenda Marsh
Script editors	Tony McDonald, Anne Beach, Jan Hartfield
Casting	Jan Pentifex
Focus pullers	Craig Barden, Gary Bottomley
Clapper/loaders	Ian Phillips, Kim Jonsson
Key grips	Craig Dusting, Kerry Boyle
Asst grips	Leigh Tait, Wayne Mitchell
Gaffers	Bill Jones, Gary Plunkett
Boom operators	Stephen Haggerty, Colin Swan
Art director	Andrew Reese
Asst art director	Leigh Eichler
Costume designer	Clare Griffin
Make-up	Viv Prebbrook, Brad Smith
Hairdressers	Lisa Jones, Christine Miller
Wardrobe supervisor	Knely Elle
Wardrobe standby	Anne Rauich, Rachel Nott
Props buyer	Kate Murray
Standby props	Paul Kiely, Georgina Campbell
Set decorators	Keith Holmes, Darren Jones, Brad King, John Stafford
Set construction	Gordon White
Sound editor	Geoff Hill
Editing assistant	Michael Carden
Mixer	Andrew Jobson
Best boys	Con Mancuso, Peter Ryan
Runner	Andrew Ball
Catering	Location One Catering
Studios	Crawford Productions
Mixed at	Cinevex
Length	24 x 47 minutes
Gauge	16mm
Shooting stock	7291, 7292

Cast: Robert Grubb (Dr Geoffrey Standish), Liz Burch (Dr Chris Randall), Lenore Smith (Kate Wellings), Bruce Barry (George Baxter), Pat Evison (Violet Carnegie), Rebecca Gibney (Emma Plimpton), Maurie Fields (Vic Buckley), Val Jellay (Nancy Buckley), Peter O'Brien (Sam Patterson), George Kapiniaris (D.J.).
Synopsis: A Royal Flying Doctor service is located in the outback town of Coopers Crossing. The two doctors, Geoff Standish and Chris Randall, not only contend with the medical challenges, but also with the small community in which they live.

THE FOUR MINUTE MILE

Prod company: CB Seven Productions & Centre Films Ltd in co-production with the ABC & BBC
Producers: Errol Sullivan, Pam Oliver
Director: Jim Goddard
Scriptwriter: David Williamson
Photography: Ian Warburton
Sound recordists: Tony Dickinson, Greg Wignall
Editors: Ken Pearce, Barrie Munro
Prod designer: Tracy Watt
Exec producer: Ross Dimsey
Assoc producer: Rod Allan
Prod co-ordinator: Gail Mellon
Prod manager: Marion Pearce
Unit manager: Fran Lugt
Prod secretary: Jacquie Lamb
Prod accountant: Moneypenny Services, Fran Lanigan
1st asst director: Maggie Gollet
2nd asst director: Ross Allsop
3rd asst director: Neil Proud
Continuity: Annette Reed
Producer's assistant: Louise O Neil
Casting: Forcast, Dina Mann, Caroline Elliott
Casting asst: Jo Rippon
Camera operator: Russell Bacon
Focus puller: Greg Parish
Clapper/loader: Mark Lamble
Key grip: Martin Lampitt
Gaffer: Andrew Holmes
Electrician: Peter Rossdorough
Boom operator: Ian Cragan
Costume designer: Alwyn Harbott
Make-up: Ian Loughnan, Thelma Hanson
Wardrobe: Valanne Nelson
Props buyer: Norm Jones-Ellis
Special effects: Rod Clark
Synopsis: *The Four Minute Mile* is the story of athletic achievement through perseverance. In the early fifties athletes around the world struggled to prove man could run a mile in less than four minutes. The medical profession and media believed man could push himself no further. They were wrong.

Wardrobe: Rita Crouch, Francesca Bath
Wardrobe asst: Bronwyn Doghly
Props buyers: Philip Cumming, Fiona Scott
Standby props: Sharyn Rosenberg, Anthony Broderick
Set construction: Alister Thornton
Musical director: Mike Perjanik
Runners: Jane Ogden, Kate Saunders
Studios: ATN Channel 7
Shooting stock: Video
Cast Roger Oakley (Tom), Vanessa Downing (Pippa), Alex Papps (Frank), Sharyn Hodgson (Carly), Helena Bozich (Lyn), Adam Willits (Steven), Kate Ritchie (Sally), Nicolle Dickson (Bobby), Sheila Kennelly (Floss), Frank Lloyd (Neville), Judy Nunn (Ailsa), Ray Meagher (Alf).
Synopsis A warm and amusing family drama that follows the lives of Tom and Pippa Fletcher, their foster children and the residents of the seaside town of Summer Bay. They battle daily vicissitudes and triumphs as they search for their place in the sun.

HEY DAD — Series 4

Prod company: Gary Reilly Productions
Dist company: Pre-sale Seven Network
Producer: Gary Reilly
Director: Sally Brady
Scriptwriters: Gary Reilly, John Flanagan
Based on the original idea by: Gary Reilly
Photography: Steve Brack
Sound recordist: Jim Astley
Editor: Garry Burns
Composer: Mike Perjanik
Exec in charge of production: Alan Bateman
Director's assistant: Julie Hannah
Producer's assistant: Kathy Lang
Lighting: Russell Phegan
Floor manager: Jamie Stevens
Vision switcher: Ronnn Hicks
Technical director: Pat Barter
Make up: Sue Leonard
Wardrobe: Theresa Rendle
Set decorator: Gordon Brown
Set: Ken Goodman
Publicity: Rhonda Dawson
Studios: ATN Channel 7
Length: 22 x 30 minutes
Gauge: Video
Cast Robert Hughes (Martin Kelly), Julie Mc Gregor (Betty Wilson), Chris Meyer (Simon Kelly), Simone Buchanan (Debbie Kelly), Sarah Monahan (Jenny Kelly), Christopher Truswell (Nudge).
Synopsis Situation comedy based on a widowed father trying to raise his three children with the help of the family's crazy cousin.

HOME AND AWAY

Prod company: ATN Channel 7
Dist company: ATN Channel 7
Producer: John Holmes
Script editor: Bevan Lee
Based on the original idea by: Alan Bateman
Exec producer: Alan Bateman
Assoc producer: Peter Askew
Prod supervisor: Astrid Friederichs
Prod co-ordinator: Kate Delm
Prod manager: Lisa Fitzpatrick
Prod accountant: Jenean Faithfull
Prod assistant: Edwina Searle
1st asst directors: Martin Mowlam, Michael Attwood, Graham Murray
2nd asst directors: Shane Gow, Grant Brown
Continuity: Frances Swan, Karen Moore
Script assistant: Anthony Ellis
Casting: Inese Vogler
Casting consultants: Maura Fay
Lighting directors: Dave Morgan, Mitch Lane, Dave Mutton
Art director: Ken McCann
Costume designer: Michael Chisholm
Make-up: Elaine Horton, Caroline Lette
Hairdressers: David Jennings, Georgine Bush

HOUSE RULES

Prod company: ABC
Dist company: ABC
Producer: Alan Hardy
Directors: Gary Conway, Peter Dodds, Paul Moloney, Mandy Smith
Scriptwriters: Shane Brennan, Peter Hepworth, Vince Gil, Cassandra Carter, Peter Herbert, Bill Garner, Jocelyn Moorhouse, Rick Held, Gabe Hardy, John Reeves, Denise Morgan, Michael Joshua
Series creators: Barbara Bishop, Shane Brennan, Alan Hardy, Peter Hepworth, John Reeves
Lighting directors: Clive Sell, Noel Quirk, Ron Cromb
Audio: Gary Schultz, Blair Burt, Stephen Wilherow
VT editors: Gary Watson, Ken Tyler, Mike Wallis
Prod designer: Paul Cleveland
Designers: Frank Earley, Max Nicolson, Chris Forder
Composer: Peter Sullivan
Exec producer: Ross Dimsey
Prod manager: Margaret Grenwell
Prod secretary: Anna Graham
1st asst directors: John Markham, Al Al, Bill Smithett
2nd asst directors: Marion McLeod, Neil Proud
Producer's assistants: Sallyann Hall, Sue Cronin, Aideen Stevenson
Casting: Dina Mann, Jo Rippon
Camera operators: John Pavlovich, Gary Dyke, Greg Wilden
Key grip: Max Gaffney
Boom operator: Gary Lund
Make-up/hairdressing: Paddy Oswald, Danise Gakow
Wardrobe: Rhonda Shallcross, Valerie Nelson
Props buyers: Norm Ellis, Brent McDonald
Standby props: Andrew Best, David Norman
Publicity: Georgie Howe
Studios: ABV 2
Length: 26 x 60 minutes
Shooting stock: Video
Synopsis The story of an average suburban family whose mother becomes a politician by accident.

JUST FOR THE RECORD

Prod company: Beyond Co Productions Pty Ltd/A Couple A Cowboys
Dist company: Beyond International Pty Ltd
Producer: John Luscombe
Directors: Brett Clements, Philip Tanner, John Luscombe, Simmon Van Welkenstein
Based on the original idea by: Brett Clements, Philip Tanner
Photography: Ken Arlidge, Jamie Thompson, Philippe Charlvet
Sound recordists: Steve Best, Rick Creaser, Mark Tanner
Editors: John Kubic, Tom O Flaherty
Composers: Twilight Productions, Murray Burns, Kevin Bayley, Colin Bayley
Exec producers: John Luscombe, Mikael Borglund
Assoc producers: Brett Clements, Philip Tanner, Michael Caulfield
Prod manager: Liva Hannah
Location managers: Mary Hamer, Michael Lanigan, Anne Stephenson
Prod secretary: Jenny Cousler
Prod accountant: Helen Strong
Producer's assistant: Cathy Lawrence
Asst editor: Alicia Gavin
Neg matching: Colorfilm
Music performed by: Twilight Production, Kevin Bayley, Murray Burns, Colin Bayley
Senior research: Eleanor Walsh
Research: Tim Vincent, Shayne Collier
Sound editor: Mark Tanner
Mixer: John Sayers
Asst mixer: Ian Gray
Publicity: Francesca Muir
Mixed at: Beyond Facilities
Laboratory: Colorfilm
Lab liaison: Denise Wallson, Wayne Dunstan
Length: 20 x 46 minutes
Gauge: 16mm
Shooting stock: Agfa XT125
Cast Brett Clements, Philip Tanner, Gary Who, Louise Wallace.
Synopsis *Just For The Record* is an action adventure magazine format which combines documentary treatment with film clip-style.

THE LAST RESORT

Prod company: ABC
Dist company: ABC
Producer: Jan Chapman
Directors: Geoff Nottage, Ron Elliot, Mike Smith, Kate Woods, Colin Engiel, Rainer Fisk
Scriptwriters: Louis Nowra, Red Deling, Tim Gooding, Gabrielle Lord, Johanna Piggot, Leon Saunders
Based on the original idea by: Louis Nowra
Senior designer: Laurie Johnson
Assoc producer: Wayne Barry
Prod manager: David Young
Asst prod manager: Jane Pepper
Prod secretary: Elisabeth Gilroy
Prod assistants: Suzanne Brown, George Knightly, Fanny Carroll, Leanne Kenna
Asst directors: Gary Stephens, Lance Mellor, Scott Hertford Davis
2nd asst directors: Karin Kreibers, Dorothy Baker, Tony Tilse
Script supervisor: Carol Williams
Researcher: Kristen Dunphy
Casting: Jennifer Allan, Irene Gaskell
Sound: Wayne Kealey
Lighting director: Jeff Brown
Lighting console: Nic Verzi
Cameras: Richard Rond, Tony Connolly, Mike Osbourne, Peter Robson
Vision mixer: Joan Swan
Vision control: Ali Sampen
Designers: Freya Hadley, Graham Johnson
Costume designer: Carol Needham
Make-up: Christina Balfour, Garry Sultz, Cate O Donoghue
Wardrobe supervisor: Carolina Suffield
Wardrobe: Miranda Brock, Rolande Cane
Wardrobe assts: Susan Palmer, Michelle Letters
Props buyers: Mervyn Asher, Ian Andrewartha
Staging assts: Peter Fitzgerald, Anton Canon, Greg Bush
SVFX: Brian McClure
Graphics: David Webster
Film research: Marilyn Verbniks
Sound assts: Joanna Dobble, Steve Bailey
Videotape: Kathy Hinnliffe, Ross Delaforce
Still photography: Virginia Spears
Publicity: George Brown
Length: 3 x 50 minutes
Cast Kate Fitzpatrick (Elizabeth Parker), Kris McQuade (Jennifer Shannon), Neil Scholfield (Louise Shannon), Paul Chubb (Hilary Davis), Wyn Roberts (Exeter Shannon), Clarissa Kaye Mason (Kathleen Shannon), Joe Petruzzi (Tony Wolff Ferrago), Leena Carmen (Megan Small), Rolf Zuanic (Rod Hunter), Claudia Karvan (Emma Parker), Soren Daling (Cate Parker), Murri (Yukio Arakawa).
Synopsis They thought they had everything. They found they had nothing. A 30-part contemporary saga about betrayal and shifting loyalties between three sisters when they are forced to live together for a year and a day in a dilapidated seaside hotel.

A LONG WAY FROM HOME

Prod company: Roadshow, Coote & Carroll/Steve Krantz Productions (USA)
Supervising producer: Moya Iceton
Director: Jerry London
Scriptwriter: Bill Kerby
Based on a true story
Photography: Julian Penney
Sound recordist: Noel Quinn
Prod designer: Brian Thompson
Exec producers: Matt Carroll, Steve Krantz
Prod. co-ordinators: Barbara Ring (Aust.), Nick Krantz (USA)
Prod supervisor: Stephen Jones
Transport manager: Richard Carroll
Unit manager: Emma Schofield
Location managers: Phillip Roope (Aust.), Patricia Blunt (Hong Kong)
Prod secretary: Serena Gattuso
Supervising producer's secretary: Jeannie Williams
Prod accountant: Jenny Verdon, Cainh 1-2-3
1st asst director: Bob Donaldson
2nd asst director: Ian Kenny
3rd asst director: Brendan Campbell
Continuity: Daphne Paris
Researcher: Jeune Pritchard
Casting: Forcast Pty Ltd
Extras casting: Rowen & Burgess
Broken Hill casting: Bobbie Pinkup
Camera operator: Steve Mason
Focus pullers: Sally Eccleston, Gary Phillips
Clapper/loaders: Duncan Taylor, Richard Bradshaw
Key grip: Lester Bishop
Asst grips: Garry Lincoln, Danny Lockett
Gaffer: Reg Garside
Electricians: Alan Dunstan, Gary Hill
Boom operator: Victor Gentile
Art directors: Nick McCallum, Ro Bruan-Cook
Asst art director: Michael Scott Mitchell
Art dept co-ordinator: Di Henry
Costume designer: Anne Senior
Make-up/hair supervisor: Lesley Rouvray
Snr make-up asst: Adele Wilcox
Make-up asst: Sue Mirtak
Costume supervisor: Louise Wakefield
Wardrobe asst: Paula Ekonck
Props buyers/set dressers: Kerri Brown, Glen Johnston, Robert Dein, Annette Reed, Mark Dawson
Standby props: Robert Moxham
Asst standby props: Robert Slingsby
Set construction manager: Alan Fleming
Props maker: Michael Goodwin
Model maker: Jenelle Hannan
Scenic artist: David Tuckwell
Set finisher: Shane Forrest
Draughtsman/model maker: Duncan Stemler
Draughtsman: Peter Savage
Art dept asst: Angus Tattle
Art dept runner: David Joyce
Greensman: Greg Thomas
Set builders: Maurice Mustard, Andrew Gardiner, Michael Reul, David Stanning
Carpenters: Bruce Trevethan, Anthony Hardolph
Standby wardrobe: Peter Bevan
Wardrobe asst: Davina Maxwell
Wardrobe co-ordinator: Annie Carter
Make-up/wardrobe facilities: Kevin Bryant
Drivers: Ross Bell, Mike Grima, Ken and Alison Rodd
Security: Scott Brown
Projectionist: Norm Wadely
Nurse: Maggie McKay
Film school attachment: Greg Woodland
Legal adviser: Justin Fleming
Editing assistant: Vicki Ambrose
Stunts co-ordinator: Guy Norris
Still photography: Greg Noakes
Wrangler: Dale Aspen
Runner: Ifea Dragnavin
Publicity: Prue MacSwaen & Associates
Unit publicist: Pat Bowering
Catering: Kass Catering
Studios: Pyramid Studios
Laboratory: Colorfilm
Lab liaison: Wayne Dunstan
Length: 2 x 93 minutes
Gauge: 35mm
Shooting stock: 5247, 5295
Cast Julie Christie (Barbara Barlow), John Polson (Kevin Barlow), Hugo Weaving (Geoff Chambers), Robin Ramsay (Will Barlow), Jeremy Shadlow (Chris Barlow), Noah Taylor (Andrew Barlow), Melissa Phillips (Michelle Barlow), Victor Banerjee (Karpal Singh), Sarah Jessica Parker (Rachel Goldman).
Synopsis The story of the arrest and trial of Kevin Barlow and Geoff Chambers for drug trafficking and the effect on their families.

NEIGHBOURS

Prod company: Grundy Television
Producer: Marie Trevor
Directors: Tony Osinka, Gary Conway, Steve Mann, Kendal Flanagan
Scriptwriters: Various
Based on the original idea by: Reg Watson

Sound recordists — Keith Harper, Peter Say, Grant Vegler, Bruce Findlay
Prod designer — Steve Keller
Composer (theme) — Tony Hatch
Exec producer — Don Battye
Exec in charge of production — Peter Pinne
Prod co-ordinator — Rene Wilson
Asst producer — Andrew Howe
Prod manager — Stottie
Directors assts — Marianne Gray, Linda Wilson, Marcus Georgiades
Script supervisor — Ray Kolle
Script editors — Ysabelle Dean, Wayne Doyle
Casting — Jan Russ, Jane Daniels
Camera operators — Joe Battaglia, Ken Mulholland, Ross Crabtree, Jeff Biggs, Mark Collins, Mark Allen
Floor managers — Ray Lindsay, Bob Villinger, Peter Hatte, Alan Williamson
Lighting supervisors — Stuart De Young, Lyden Matheson, Rod Harbour
Make-up — William McIlvaney, Lisa Jorgensen
Hairdressers — David Hendrason, David Vowser
Wardrobe — Mendy Sadewa, Julianne Jonas, Pamela Halligan
Props buyer — Mark Grivas
Standby props — Richard Williamson, Sun Bilgan
Music editor — Warren Pearson
Off-line editing — The Editing Machine
Vision switcher — Jenny Williams
Tech. directors — Howard Simons, Peter Merlino, Barry Shaw, Peter Cox
Runner — Cameron Strachan
Catering — Helen Louars
Post-production — ATV 10 Melbourne

Cast Anne Charleston (Madge Mitchell), Kylie Minogue (Charlene Mitchell), Jason Donovan (Scott Robinson), Alan Dale (Jim Robinson), Anne Haddy (Helen Daniels), Stefan Dennis (Paul Robinson), Elaine Smith (Daphne Clarke), Paul Keane (Des Clarke), Guy Pearce (Mike Young), Annie Jones (Jane Harris)
Synopsis Love 'em or hate 'em but everyone's got 'em, neighbours. Ramsay Street — the sleigh for an exciting drama serial — drawing back the curtain to reveal the intrigues and passions of Australian families — and their neighbours.

RAFFERTY'S RULES — Series V

Prod. company — ATN Channel 7
Dist. company — ATN Channel 7
Producer — Robert Bruning
Directors — Graham Thorburn, Ric Pellizzeri, Kevin Dobson, Pino Amenta
Scriptwriters — Various, including David Allen, John Upton, Tim Gooding, David Marsh, Nicholas Langton, Chris Hawke, Sue Castrique, Mark Stiles, Michael Cove
Based on the original idea by — Ben Lewin
Prod designer — Bernard Hides
Composer — Mike Perjanik
Exec producer — Alan Bateman
Prod manager — Nene Morgan
Location manager — Peter Werman
Prod secretary — Caroline Black
Prod. accountant — Jansen Faithfull
Prod assistant — Fiona Hile
1st asst directors — Soren Jensen, Nin Reynolds
2nd asst director — Cethla Roden
Continuity — Pip Spilsbury, Pam Willis
Script editor — Louise Home
Casting — Helen Sailer
Casting consultant — Maura Fay
Lighting director — Dave Morgan
Camera operator — John Catt
Key grip — Andrew Barrance
Gaffer — Peter Russell
Boom operator — Phil Jones
Art director — Richard Hobbs
Make-up — Jo Stevens
Hairdresser — James Malemis
Wardrobe — Lyn London
Wardrobe asst — Madeleine Cullen
Props buyer — Cathy Finlay
Standby props — Dallas Wilson
Art dept runner — Dennal Burns
Musical director — Mike Perjanik
Audio directors — Phil Tipene, Matthew Dom
Stunts co-ordinator — Frank Lennon
Tech director — Dave McCulloch
Publicity — Rhonda Dawson
Catering — Gerry Brling
Studios — Channel 7
Mixed at — Atlab
Length — 47 minutes
Gauge — 1" video

Cast John Wood (Michael Rafferty), Catherine Wilkin (Paulyne), Simon Chilvers (Flicker), Arky Michael (Fulvio), Katy Brinson (Lisa Blake)
Synopsis The trials and tribulations of stipendiary court magistrate Michael Aloysius Rafferty

THE RAINBOW WARRIOR CONSPIRACY

Prod company — Golden Dolphin Productions
Dist company — Energy Source Television Ltd
Producer — Robert J. Loader
Director — Chris Thomson
Scriptwriter — David Phillips
Photography — Andrew Lesnie
Sound recordist — Paul Brincat
Editor — Lindsay Frazer
Prod designer — Larry Eastwood
Supervising producer — Steve Knapman
Exec producers — Peter Sainsbury, Alan Bateman
Assoc producer — Dorothy Pinfold
Prod co-ordinator — Mary-Jane Yeats
Prod manager — Narelle Barsby
Location manager — Maude Heath
Prod accountant — Moneypenny Services, Val Williams
1st asst director — Carolyn Cunningham
Continuity — Jackie Sullivan
Casting — Liz Mullinar
Camera operator — Steve Windon
2nd unit photography — Steve Windon
Art director — Brian Edmonds
Costume designer — Helen Hooper
Make-up — Viviette Fontaine
Mixed at — Soundfirm
Laboratory — Colorfilm
Length — 2 x 96 minutes
Gauge — 35mm
Synopsis A dramatisation of the events surrounding the sinking of the Greenpeace vessel the Rainbow Warrior in Auckland Harbour in July 1985 by agents of the French Government

RICHMOND HILL

Prod company — Grundy Television Pty Ltd
Producer — Philip East
Directors — Peter Andrikidis, Russell Webb, Rod Hardy, Alister Smart, Mark Piper, Julian Pringle
Scriptwriters — Various
Script editors — Rick Maier, Mary Dagmar Davies
Story editor — John Coulter
Based on the original idea by — Reg Watson
Sound recordists — Mick O'Brien, Jeff Rudder
Editor — The Editing Machine
Prod designer — Laura Rose
Composer (theme) — Ashley Irwin
Exec producer — Don Battye
Exec in charge of production — Peter Pinne
Assoc producer — Margaret Slarke
Prod co-ordinator — Robyn McKay
Prod manager — Lynda Wilkinson
Asst directors — Ross Hamilton, Megan Downes, Margot Snellgrove
Continuity — Stephanie Richards, Alison Ely, Carlin Kirkpatrick
Casting — Sue Manger
Casting assistant — Kirstin Truskett
Camera operators — David Levy, Clive Walker, Steve Grey, Ian Gordon, Wayne Styles
Sound supervisor — Stephen Smith
Lighting — Tom Carey, Adrian Ohem
Art director — Pam Millbourne
Wardrobe supervisor — Amanda Green
Make-up supervisor — Peggy Arnold
Hairdressers — Warren Henneman, Geri Edmonds
Wardrobe — Kate Bosloch, Pip Ham, Belinda Burke
Standby props — Gabrielle Grubanovich, Les Bulgin, Robert Rase
Set dressers — Darius Haddadi, Steve Burton
Music editor — Gary Hardman
Vision switcher — Eve Donovan
Tech directors — Tim Cavanah, Peter White
Runner — Janelle Grace
Publicity — Network Ten
Catering — Taste Buddies
Studios — Channel 10
Post production — Omnicom

Cast Robert Alexander (Frank Hackett), Paula Duncan (Janet Bryant), Tint Elston (Warren Bryant), Marc Gray (Andrew Ryan), Ross Higgins (Dan Costello), Maggie Kirkpatrick (Ivy Hackett), Amanda Muggleton (Connie Ryan), Dina Panozzo (Jill Webster), Ashley Paske (Marty Bryant), Gwen Plumb (Mum Foote), Felicity Soper (Susan Miller), Emily Symons (Anna Costello)
Synopsis This new Australian serial bares the private lives of the residents of an outer-city area and involves people from every walk of life. They all have secrets — romantic and dramatic. *Richmond Hill* tells the stories of a community

TELEVISION
POST-PRODUCTION

ABOUT OUR PETS

Prod company — Coral Films International Pty Ltd
Producers — Richard Rooker, Rick Harp
Directors — Richard Rooker, Rick Harp
Photography — Alan Martin
Exec producer — Norman Wynn
Presenter — Tina Dalton
Length — 26 x 30 minutes
Gauge — Video
Synopsis A fun but informative documentary presenting a different pet each week

THE AUSTRALIAN BREAK

Prod company — Mistyh II Pty Ltd
Producer — Harley Manners
Director — Chris Langman
Scriptwriter — John Misto
Story editor — Penny Chapman
Photography — Brett Anderson
Sound recordist — Phil Keros
Editor — The Editing Machine
Prod designer — Ross Major
Exec producers — Matt Carroll, Alan Bateman
Business affairs manager — Kim Vecera
Prod manager — Julia Forster
Unit manager — Hugh Johnston
Location manager — Chris Jones
Prod secretary — Rowena Talacko
Prod accountant — Cainh 1 2-3, Jon Goldsmith
1st asst director — Richard Clendinnen
2nd asst director — Jamie Crooks
3rd asst director — Naomi Enfield
Continuity — Kristin Voumard
Casting consultants — Maleslc & Associates
Camera operator — Brett Anderson
Focus puller — Tracy Kuchar
Clapper/loader — Phil Murphy
Key grip — Ray Brown
Asst grips — Ian Bird, Warren Gneel
Gaffer — Malcolm McLean
Electrician — Daryl Pearson
Generator operator — John O'Brien
Boom operator — David Lee
Art director — Kim Darby
Asst art director — Jenn Murphy
Costume designer — Jean Turnbull
Make-up — Lesley Vanderwalt
Asst make-up — Ann Ferday
Costume artist — Andrea Hood
Buyer — Rosalea Hood
Wardrobe asst — Mandy Vuksanovic
Props buyers — Bill Booth, Max Bartlett
Cutter — Sheryl Pilkinton
Costumiers — Helen Mathel, Laura Jaco
Standby props — Peter Meyes
Standby wardrobe — Julie Middleton
Scenic artists — Christo Reid, Peter Collias
Set construction — Lips Studio
Stunts co-ordinator — Guy Norris
Horsemaster — Graeme Ware
Runner — Lyn Henderson
Catering — Out To Lunch
Studios — Max Studios
Mixed at — Atlab
Laboratory — Atlab
Budget — $4 million
Length — 4 hours
Gauge — 16mm
Cast Nick Coghill (Hannah), Bernard Hill (Keshin), Lloyd Morris (O'Reilly), Richard Moir (Hogan), John Doyle (Cranston), Conor McDermottroe (Darragh), Will Upjohn (Keilly), Anthony O'Keeffe (Wilson), Kelly Dingwall (Sean)
Synopsis The story of the "Catalpa" conspiracy, when a group of Irish political prisoners incarcerated in Fremantle Gaol in the late 1800s were broken out by Irish/American sympathisers

BARRACUDA

Prod company — Amalgamated Barracuda Productions
Dist company — Amalgamated Global
Producer — Barbara Gibbs
Director — Pino Amenta
Scriptwriters — Philip Ryall, Keith Thompson
Photography — David Connell
Sound recordist — Andrew Ramage
Editor — Richard Francis-Bruce
Prod designer — Andrew Blaxland
Composer — Chris Neal
Exec producers — Alan Bateman, Victor Glynn
Assoc producer — Louise Home
Prod co-ordinator — Dixon Betts
Prod manager — Barbara Gibbs
Unit manager — John Herford
Location manager — Robyn Crilton
Prod accountant — Janine Faithful
Prod assistant — Justin Sturzaker
1st asst director — Keith Heygate
2nd asst director — P.J. Voeten
3rd asst director — Pru Adams

Continuity — Liz Barton
Casting — Maura Fay
Focus puller — Grey Ryan
Clapper/loader — Kathryn Millis
Key grip — George Tenetas
Asst grip — Jo Johansen
Gaffer — Rob Young
Boom operator — Steve Vaughan
Art director — Jock McLachlan
Make-up — Amanda Rowbottom
Hairdresser — Amanda Rowbottom
Wardrobe co-ordinator — Robin Hall
Wardrobe buyer — Jenny Miles
Props buyers — Jock McLachlan, Andrew Short
Standby props — John Daniel
Asst editor — Louise Innes
Sound editor — Lee Smith
Editing assistant — Noleen Westcombe
Stunts co-ordinator — Guy Norris
Still photography — Steve Brack
Best boy — Peter Maloney
Runners — Gary Jones, Bart Green
Publicity — Rhonda Dawson
Laboratory — Atlab
Lab liaison — Ian Russell
Length — 94 minutes
Gauge — 16mm
Shooting stock — Kodak
Cast Dennis Miller (Abbotson), Andrew McFarlane (Costelli), Kim Krejus (Bennie), Shane Briant (Zoir Scoane), Graham Rouse (Mack), Cassandra Delany (Cheri), Joe Bugner (Crusher Harris), John O'Brien (Danny), David Lynch (Fletcher), Robert Taylor (Gottlieb), Angela Kennedy (Kylie), Barry Donnelly (Lennie), John Bonney (Astill), Lisa Taylor (Bambi), Rosie Jones (Sharon), Patrick Ward (Sheedy), David Bracks (Tony the Dazzler), George Stirling (Mrs Vaughan), Pat Bishop (Whitten)
Synopsis Contemporary police action story set around Sydney Harbour and its environs

BLACK ARROW

Prod company — Burbank Films
Producer — Roz Phillips
Scriptwriter — Paul Leadon
Based on the novel by — Robert Louis Stevenson
Editors — Peter Jennings, Caroline Neave
Exec producer — Tom Stacey
Prod co-ordinator — Joy Craste
Prod manager — Roddy Lee
Prod accountant — Andrew Young
Casting — Joy Craste
Camera operators — Gary Page, Tanya Viskich
Storyboard — Glen Lovett
Timing — Jean Tych
Length — 50 minutes
Gauge — 16mm
Shooting stock — 7291
Synopsis Set in the time of the War of the Roses our hero Dick Shelton discovers the real identity of the Black Arrow

INDEPENDENT COMPANY

Prod. company — Media World
Producers — John Tatoulis, Colin South
Director — Colin South
Scriptwriters — Phillip Dalkin, Colin South
Based on the book by — Sir Bernard Callinan
Photography — Leigh Tilson
Sound recordist — Sean Meltzer
Editor — Michael Collins
Composer — Tassos Ioannides
Exec producer — Anne Bassar (SBS TV)
Prod manager — Yvonne Collins
Prod secretary — Tania Paternostro
Director's assistant — Sonya Pemberton
2nd unit photography — Steve Flounders
Boom operator — Chris Roland
Make-up — Keryn Carter
Wardrobe — Jeanne Omlor
Props — David Vassiliou
Special effects — Paul Williams
Dialogue coach — Joe Consadas
Research — Karen Bonnzyk
Translations — Sadan Sano, Rink Tanaka
Runner — Michael Nasser
Length — 60 minutes
Gauge — 16mm/Betacam
Shooting stock — Kodak
Cast Steve Hutchison (Callinan), Craig Alexander (Baldwin), Richard Aspel (Calvert), David Wilson (Chapman), Rod Symons (Rose), Neil Gladwin (Dunkley), Steve Kearney (Parker), Wilkie Collins (Leggatt), Gary Adams (Laidlaw)
Synopsis The 2/2 Independent Company was a 350-strong guerilla unit which contained about 15,000 Japanese in eastern Timor in 1942. *Independent Company* is a documentary-drama which traces the story of the unit's survival during this period

LOVE SHED

Producer — Denise Hare
Director — George Evatt
Art director — Sadma Moore
Scriptwriter — George Evatt
Photography — Phillip Bull
Editor — Glenn Auchmachie
Costume designer — Dianne Brolsen
1st asst director — Catherine Birmingham
Camera assistant — Francisco J. Vianha
Key grip — Andrew Glasser
Special effects cavee — James Hughes

Sound recordist ..... Nick Housego
Boom operator ..... Rose Coates
Continuity ..... Wendy Chandler
Make-up/hairdresser ..... Annette McKenzie
Stalactite cave artist ..... Bill McMahon
Cave pets ..... Sandra Hare
Special effects fall sequence ..... Greg Ray
Script editor ..... Denise Hare
Casting consultant ..... Forcast
Studios ..... Supreme Studios Sydney
Laboratory ..... Pro Image (ECV) Sydney
Gauge ..... 1" video 16mm video 8

Cast: Kim Deacon (Mary), Jess McWilliam (Wallace), Ray Meaghen (Ray), Rowan Woods (Desert Ray)

Synopsis: He's looking back with yearning, she's fighting for future changes — a familiar watershed for lovers that Ray, a lone desert wanderer, couldn't remember. Til one day he accidentally falls deep into Mary and Wallace's secret hideaway — a network of beautiful caves — and re-discovers solution jealousy, self-deceit, obsession, sentiment and silly squabbles. Amidst earthquakes and tremors we realise the problem wasn't out there. It was deep inside — a claustrophobic satire of preferred expectations of life and love.

ONCE UPON A BREWERY

Prod company ..... STW Channel 9/Commercial Productions
Producers ..... Derek Seabourne, Phil Duffield
Director ..... Derek Seabourne
Scriptwriters ..... Rob Doddemeade, Derek Seabourne
Photography ..... Andrew Gately
Sound recordist ..... Dean Tolhurst
Editor ..... Ray Shaw
Exec producer ..... Trevor Wright
Prod secretary ..... Karen Collins
1st asst director ..... Donna Shepherd
Exec producer's assistant ..... Sandra Gibson
Casting ..... Frog Promotions & Bellshot
Lighting director ..... Wally Fairweather
Camera assistant ..... Karl Mathe
Key grip ..... Karel Akkerman
Asst grip ..... David Cross
Gaffer ..... Darryl Binning
Boom operator ..... Glenn Davies
Art director ..... Kelvin Saxton
Make-up ..... Karen Sims
Wardrobe ..... Denise Napier
Set construction ..... David Boardman
Runner ..... Gemma Seabourne
Publicity ..... STW Channel 9
Catering ..... Heather's Hutch
Studios STW9
Budget $95,000
Length ..... 22 minutes
Gauge ..... Betacam

Cast: Michael Cerman (Duncan), Maggie Wilde-West (Barmaid), Meurle Ogden (Driver), Anne Ranchi (Tour guide), Don Halbert (Don)

Synopsis: A comedy that traces the beginnings of one of the world's most modern breweries — Bond Brewing.

RAW SILK

Prod company ..... Television House
Producer ..... John Young
Director ..... Greg Dee
Scriptwriter ..... Keith Aberdein
Photography ..... Barry Wilson
Sound recordist ..... Chris Izzard
Editor ..... Grant Fenn
Assoc producer ..... Ewan Burnett
Prod co-ordinator ..... Sue Evans
Prod manager ..... Ewan Burnett
Unit manager ..... Paul Murphy
Location manager ..... Mark Fan
Prod accountant ..... Christine Phaedonos
1st asst director ..... Rob Kewley
2nd asst director ..... Trish Carney
Continuity ..... Kay Hennessy
Casting ..... Greg Apps, Liz Mullinar Casting
Technical director ..... Barry Mangner
Focus puller ..... Paul Tilley
Key grip ..... John Cummings
Asst grip ..... Rod Short
Gaffer ..... Richard Tummel
Boom operator ..... Barry Dwyer
Art director ..... Mary Harris
Asst art director/props buyer ..... Phil Eagles
Costume designer ..... Marion Boyce
Make-up/hairdresser ..... Anne Karpinski
Wardrobe standby ..... Cathy Farr
Wardrobe asst ..... Jean Sayner
Standby props ..... Daryl Porter
Special effects ..... Brian Pearce
Head dresser ..... Simon Carter
Dresser ..... Hamish Alderson-Hicks
Armourer ..... Brian Holmes
Musical director ..... Ross Burton
Stunts co-ordinator ..... Chris Anderson
Best boy ..... John Leaver
3rd electrics ..... Adam Williams
Runner ..... Ben Bianco
Catering ..... Bande Aide
Length ..... 60 minutes
Gauge ..... 1" video

Cast: David Argue (Perry), Nikki Paul (Kate), Frank Gallacher (Johnson), John Heywood (Jack), Colin Hay (Parker), Arlene Hubay (Roxanne), Robert Morgan (Kelly)

Synopsis: *Raw Silk* features the diametrically opposed pursuits of the silk hamster Kate Bradbury and the raw street smart solicitor Perry. The radical young lawyer Perry is framed on a brutal murder charge. Perry defends himself against the brilliant female barrister Kate Bradbury. Sparks fly and emotions run high as the truth is revealed.

FILM CENSORSHIP LISTINGS

Films examined in terms of the Customs (Cinematograph Films) Regulations as States' film censorship legislation are listed below.

An explanatory key to reasons for classifying non-"G" films appears hereunder.

	Frequency		Explicitness/Intensity			Purpose	
	Infrequent	Frequent	Low	Medium	High	Justified	Gratuitous
S (Sex)	i	f	l	m	h	j	g
V (Violence)	i	f	l	m	h	j	g
L (Language)	i	f	l	m	h	j	g
O (Other)	i	f	l	m	h	j	g

Title — **Producer** — **Country** — **Submitted length** — **Applicant** — **Reason for Decision**

JANUARY 1988

Films Registered Without Deletions

■ PG (Parental Guidance)

Democracy M Rubetzki Australia 75 mins Film Australia *L(i-m-j)*
Empire Of The Sun S Spielberg/K Kennedy/F Marshall USA, 152 mins Village Roadshow Corporation *V(i-m-j) O(adult concepts)*
Goodbye Darling R Wong Hong Kong 93 mins Chinatown Cinema *O(sexual allusions) L(i-l-g)*
La Famiglia F Committeri, Italy 129 mins AZ Film Distributors *L(i-l-j) O(adult concepts)*
Pursuit Of Happiness, The M Ansara Australia, 83 mins AFI Distribution *O(adult concepts) L(i-l-g)*
To Err Is Humane Paragon Films Hong Kong 89 mins Chinatown Cinema *V(i-l-g) O(adult theme)*
Wee Woo Kid, The G Adelson/K Mack, USA 98 mins Village Roadshow Corporation *L(i-l-g) O(sexual allusions, adult concepts)*

■ M (For Mature Audiences)

Amazon Women On The Moon R Weiss USA 82 mins United International Pictures *O(adult concepts)*
Aria D Boyd UK 98 mins Village Roadshow Corporation *V(i-m-j) S(i-m-j) O(drug use)*
Code Name Flash Fu Chi Hong Kong 92 mins Kwang T Mok *V(f-m-g)*
Flowers In The Attic S Levin/T Fries USA, 92 mins Village Roadshow Corporation *O(adult concepts)*
Good Morning Vietnam L Brezner/M Johnson USA, 121 mins, Village Roadshow Corporation *L(i-m-j) O(adult concepts)*
Hamburger Hill M Nasatir/J Carabatsos USA 107 mins Filmpac Holdings *V(f-m-g) L(f-m-g)*
Hollywood Shuffle R Townsend, USA 81 mins Hoyts Distribution *L(f-m-j)*
Home Is Where The Hart Is J Eckert, USA 93 mins Filmpac Holdings *L(i-m-g)*
Mr Vampire III (main title not shown in English) Paragon Films Hong Kong 92 mins Chinatown Cinema *V(f-m-g) O(horror)*
Native Son D Silver USA 112 mins Filmpac Holdings *V(i-m-j) O(adult concepts)*
Sammy And Rosie Get Laid T Bevan/S Radclyffe UK 101 mins Communications And Entertainment, *L(i-m-j) S(i-m-j) V(i-m-j)*
Shy People M Golan/Y Globus USA 117 mins Hoyts Distribution *L(i-m-g) V(i-m-j) O(drug use)*
Stepfather, The J Benson USA/Canada 89 mins Newvision Film Distributors *V(i-m-g) S(i-m-g) L(i-m-g)*
Throw Momma From The Train L Brezner, USA, 85 mins Village Roadshow Corporation *L(i-m-g) V(i-m-j)*
Tiger's Tale A P Douglas USA 97 mins Filmpac Holdings *L(i-m-g) O(sexual allusions, adult concepts)*
Wall Street E Pressman USA 122 mins Fox Columbia Film Distributors *L(f-m-j) S(i-m-j) O(drug use)*
Weeds B Baffaleto USA, 115 mins Hoyts Distribution *L(f-m-j) V(i-m-j) S(i-m-g)*
Wish You Were Here S Radclyffe UK 88 mins Village Roadshow Corporation *S(i-m-j) O(sexual allusions)*
With Time To Kill J Clayden Australia, 71 mins Ronin Films *L(f-m-g) V(f-m-g)*

■ R (For Restricted Exhibition)

Better Tomorrow II, A (main title not shown in English) T Hark Hong Kong 104 mins Chinatown Cinema *V(f-m-g)*
Walker L O'Brien USA 94 mins United International Pictures *V(f-m-g)*

Films Board of Review

Eddie Murphy Raw (a) R Wachs/K Wayans USA 90 mins United International Pictures ***
Decision Reviewed: Classify R by the Film Censorship Board
Decision of the Board: Confirm the decision of the Film Censorship Board
(a) Previously shown on December 1987 list

FEBRUARY 1988

Films Registered Without Deletions

■ G (For General Exhibition)

Territory Adventures Trakabout Films Australia, 50 mins Helmut Kummer
Whales Of August C Pfeiffer/M Kaplan USA 91 mins Communications and Entertainment

■ PG (Parental Guidance)

As Time Goes By C Kiely Australia, 97 mins Valhalla Holdings *V(i-m-j) S(i-l-j) L(i-l-g)*
Cannibal Tours D O'Rourke Papua New Guinea 70 mins Ronin Films *O(sexual allusions)*
Dead, The W Schulz-Keil/C Sievernich USA/UK/West Germany 81 mins Filmpac Holdings *O(adult concepts)*
Eighth Happiness (main title not shown in English) R Wong Hong Kong 89 mins Chinatown Cinema *L(i-l-g) O(adult concepts)*
Golden Swallow Alan & Eric Films Hong Kong 96 mins Chinatown Cinema, *V(i-m-j)*
Hello Again F Perry USA 95 mins Village Roadshow Corporation *O(adult concepts)*
Mesquez M Karmitz France 90 mins Filmpac Holdings *L(i-m-j) O(adult concepts)*
Messenger Boy (main title not shown in English) Mosfilm Studio Production USSR 97 mins Trade Representative of the USSR *L(i-l-j) O(adult concepts)*
Repentance Studio Gruzia/Sovexport USSR 150 mins Hoyts Distribution *O(adult concepts)*
Russkies M Levinson/S Rosenfelt USA 98 mins Village Roadshow Corporation *O(drug reference) L(i-l-g) V(i-l-j)*
September R Greenhut USA 80 mins, Village Roadshow Corporation *O(adult concepts)*
Single Woman Would Like To Meet A Kiev Film Studio Production USSR 86 mins Trade Representative of the USSR *O(adult concepts)*
Vice Versa D Clement/I La Frenais USA 98 mins Fox Columbia Film Distributors *L(f-l-g) O(adult concepts)*
Wings Of Desire W Wenders/A Dauman West Germany/France 128 mins Dendy Cinema *L(i-m-j) O(adult concepts)*

■ M (For Mature Audiences)

Amnesty Decree (main title not shown in English) Not shown Hong Kong 87 mins, Kwang T Mok *V(i-m-g) S(i-m-g)*
Backfire D Rosner USA 92 mins Newvision Film Distributors *S(i-m-g) V(i-m-g) L(i-m-g)*
Bellman & True (edited version) M Wearing/C Neame UK 111 mins Communications and Entertainment *L(f-m-j) V(i-m-j) O(adult concepts)*
Dragons Forever Golden Harvest, Hong Kong 91 mins Chinatown Cinema *V(f-m-g)*
Dudes H Jaffe/M Tejada-Flores USA 89 mins Village Roadshow Corporation *L(f-m-g) V(i-m-g)*
Flag Of Honour (main title not shown in English) Not shown Hong Kong 102 mins Kwang T Mok, *V(i-m-g)*

For Keeps? J Baleon/W Coblenz, USA 95 mins Fox Columbia Film Distributors *L(i-m-g) O(adult theme)*
Ground Zero M Pattinson, Australia, 109 mins Hoyts Distribution *L(i-m-g) V(i-m-j)*
Haunted Cop Shop, The (main title not shown in English) In Gear Film Production Company Hong Kong 93 mins Kwang T Mok, *V(i-m-g) O(horror)*
Jenatsch Limbo Films Switzerland/France 97 mins Luna Films *L(i-m-j) S(i-m-j) V(i-m-j)*
Jimmy Reardon R Schwartz USA, 90 mins Village Roadshow Corporation *S(i-m-j) L(i-m-g) O(adult concepts)*
Killer Instinct C Santiago USA/The Philippines 93 mins Filmpac Holdings *V(f-m-g) S(i-m-g) L(f-m-g)*
Lonely Passion Of Judith Hearne, The P Nelson/R Johnson UK 115 mins Communications and Entertainment, *O(adult concepts)*
Mala Noche G Van Sant USA 75 mins Australian Film Institute *S(i-m-j) L(i-m-j) O(adult concepts)*
Matewan P Rajski/M Renzi USA 132 mins Newvision Film Distributors *V(i-m-j) O(adult concepts)*
Max Headroom P Wagg UK 60 mins, Valhalla Holdings *V(i-m-j) O(adult concepts)*
Mirages Of Love Kirghizfilm/Tadzhikfilm/Ganemfilm/Sovexportfilm USSR 97 mins Trade Representative of the USSR, *V(i-m-j) O(nudity)*
Nightflyers P Jaffe USA 87 mins Village Roadshow Corporation *L(i-m-g) V(i-m-g)*
Novembermond O Hunzer/M Jarlegan West Germany/France 103 mins Australian Film Institute *O(adult concepts)*
Nowhere To Hide A Hemod USA, 88 mins Village Roadshow Corporation *V(f-m-g) L(i-m-g)*
Outsiders, The Not shown Taiwan 88 mins Australian Film Institute *S(i-m-j) V(i-m-j) O(adult theme)*
Planes Trains And Automobiles J Hughes USA 94 mins United International Pictures *L(f-m-g)*
Que He Hecho Yo Para Merecer Esto? Tesauro S A/Kaktus S A Spain 101 mins Australian Film Institute *S(i-m-j) L(i-m-j) O(adult concepts, drug use)*
Rosary Murders, The R Laurel USA, 104 mins Newvision Film Distributors *O(adult concepts) L(i-m-g) V(i-m-g)*
Rouge Paragon Films Hong Kong 93 mins, Chinatown Cinema, *S(i-m-g) O(drug use, adult concepts)*
Shadows Of The Peacock J Scott Australia 92 mins Village Roadshow Corporation *S(i-m-j) L(i-m-j)*
Shame (edited version) D Parer/P Barron Australia 90 mins Barron Films *L(i-m-j) V(i-m-j) O(adult theme)*
She's Having A Baby J Hughes, USA, 108 mins United International Pictures *L(i-m-j) S(i-m-j) O(adult concepts)*
Stranded S Rosenfelt/M Levinson USA, 81 mins Hoyts Distribution *V(i-m-g)*
Surfer, The J Vernon/F Shields Australia, 90 mins Frontier Films *V(i-m-j) O(nudity, sexual allusions)*
Survival Quest R Quezada, USA, 96 mins, Village Roadshow Corporation *L(i-m-g) V(f-m-g)*
Unbearable Lightness of Being, The S Zaentz USA 166 mins Hoyts Distribution *S(i-m-j) O(nudity)*
White Mischief S Perry UK, 105 mins Fox Columbia Film Distributors *S(i-m-j) O(adult concepts) V(i-m-j) L(i-m-g)*
You Is My Destiny A & E Films Hong Kong 90 mins Chinatown Cinema, *L(i-m-g) V(i-m-g)*

■ R (For Restricted Exhibition)

Curse Angie Jo Hong Kong/The Philippines 85 mins Yu Enterprises *S(f-m-g) O(horror)*
Hidden, The R Shaye/G Olsen/M Meltzer USA 97 mins Hoyts Distribution *V(f-m-g)*
Near Dark S Jaffe USA 93 mins Village Roadshow Corporation *V(f-m-g) O(horror)*

BRIAN JEFFREY presents our indispensable

FILM BUFF'S DIARY

MAY

1 **1977** A sneak preview of *Star Wars* at a San Francisco theatre is well-received although 20th Century-Fox executives are sceptical about its chances of success. Within four months the film will gross $US100 million

2 **1927** Actor Ray Barrett born, Brisbane

3 **1969** Karl Freund, director of photography (*The Good Earth*, 1937), dies, Santa Monica, California

4 **1897** One hundred and thirty nobles and notables of France are among some 180 people who perish in a fire at a charity bazaar in Paris. The conclusion that the seat of the blaze was a primitive motion picture show has a drastic effect on patronage of motion pictures in Europe — especially among the upper classes

5 **1916** John Dunning, film editor (*Show Boat* 1951, *Raintree County* 1957, *Ben Hur*, 1959) born, Los Angeles

6 **1902** Max Ophuls (Max Oppenheimer) director born Saarbrucken Germany

7 **1923** Anne Baxter born Michigan City Indiana

8 **1909** First dramatic film to be made wholly in Los Angeles *The Power Of The Sultan* begins its three-day production

9 **1929** Sydney's Regent cinema opens with *The Flesh And The Devil* starring Greta Garbo and John Gilbert

10 **1902** David O Selznick producer born Pittsburgh Pennsylvania

11 **1992** Margaret Rutherford born Balham England

12 **1955** Shooting commences on Hitchcock's *The Man Who Knew Too Much*

13 **1932** Universal Studios *Frankenstein* opens Capitol Cinema Sydney

14 **1900** Billie Dove (Lillian Bohney) billed as 'The American Beauty' during Hollywood silent era

15 **1911** The Gladstone, Melbourne becomes the first cinema in the world to present a double bill of feature-length films

16 **1904** Etienne-Jules Marey, French inventor and pioneer of cinematography, dies, Paris

17 **1911** Maureen O'Sullivan, memorable as Jane opposite Johnny Weissmuller in MGM Tarzan films, born, Roscommon, Ireland

18 **1915** Isobel Lennart, screenwriter (*The Sundowners*, 1960, *Funny Girl*, 1968 — from her play), born, Brooklyn, New York

19 **1894** Lothar Mendes, director (*The Man Who Could Work Miracles*, 1936), born, Berlin

20 **1895** First film screened to a paying audience, 153 Broadway, New York

21 **1914** John Hubley, one-time animator for Disney Studios (including on *Snow White*, *Fantasia*) co-creator of Mr Magoo at UPA, later an independent (*Moonbird* 1959) born New York City

22 **1983** John Marley, actor perhaps best remembered as the man who wakes to find a horse's head in his bed in *The Godfather* (1972) dies Los Angeles

23 **1930** First Australian-made talkie, *Fellers* has its press screening, Arcadia Theatre Sydney. Only the last reel had dialogue

24 **1925** Mai Zetterling actress and director born Vasteras Sweden

25 **1983** Twentieth Century Fox Studios *Return Of The Jedi* grosses $US6 219 929 on its opening day — the all-time first-day record

26 **1986** Ryan O'Neal's son Griffin charged with man slaughter following a boating accident in which Gian Carlo Coppola, son of director Francis Ford Coppola, is killed. (O'Neal will later be convicted of a lesser charge.)

27 **1971** Chips Rafferty (John Pilbean Goffage) dies Sydney

28 **1902** Luis Cesar Amadori Argentinian director (*Carmen* 1943) at height of renown during Peron regime born Pescara Italy

29 **1904** Gregg Toland director of photography (*Citizen Kane*, 1941), born, Charleston, Illinois

30 **1938** Michael J. Pollard (Michael J Pollack), actor memorable as C.W. Moss in *Bonnie And Clyde* (1967), born Pacific, New Jersey

31 **1918** Bert Haanstra, Dutch documentary filmmaker (*Glass*, 1958), born, Holten, Holland

JUNE

1 **1975** Ken Hannam's *Sunday Too Far Away* premieres, opening Sydney Film Festival, State Theatre

2 **1899** Lotte Reiniger, animator, usually with silhouettes (*The Adventures Of Prince Achmed*, 1926), born, Berlin

3 **1932** Australasian Films Ltd goes into liquidation. Cinesound Productions Ltd formed to take over film-making activities, and British Empire Films Ltd formed to handle distribution

4 **1911** Gordon Dines, director of photography (*The Blue Lamp* 1950, *The Cruel Sea* 1953), born London

5 **1902** Walter Plunkett, costume designer (*Stagecoach* 1939, *Gone With The Wind* 1939), born Oakland, California

6 **1990** Rank Film Productions announces it will cease film production, blaming high interest rates and soaring inflation

7 **1985** Judy Holliday (Judith Tuvim) dies New York

8 **1930** Bo Gunnar Widerberg director (*Elvira Madigan* 1967) born Malmo, Sweden

9 **1927** Tal Ordell's only feature *The Kid Stakes* premieres Wintergarden Theatre Brisbane

10 **1982** Rainer Werner Fassbinder director found dead of heart failure induced by drug abuse in his Munich flat

11 **1903** Sheridan Gibney screenwriter (*I Am A Fugitive From A Chain Gang* 1932, *The Story Of Louis Pasteur* 1936) born New York City

12 Norma Shearer) dies Woodland Hills, California

13 **1920** Actor Eiji Okada (*Hiroshima Mon Amour* 1959, *The Ugly American* 1963), born Japan

14 **1995** Cliff Edwards, nick named Ukulele Ike, memorable as voice of Jiminy Cricket in Disney's *Pinocchio* (1940) born Hannibal Missouri

15 **1917** Al Lash La Rue star of low-budget westerns in which he used a five-metre bullwhip as a weapon, born, Michigan

16 **1906** Actress Ona Munson best remembered as Belle Watling in *Gone With The Wind* (1939) born Portland Oregon

17 **1967** Brian Davies' *The Pudding Thieves*, a key work of Melbourne's Carlton School alternative cinema movement, premieres, St Kilda Palais

18 **1953** Pedro Armendariz, top Mexican star who appeared in many Hollywood and European films, suicides in UCLA Medical Centre, where he had been admitted with lymph cancer

19 **1949** John Duigan, director (*The Year My Voice Broke*, 1987) born Hartney Witney, Hampshire

20 **1909** Errol Flynn (Errol Leslie Thomson Flynn) born Hobart Tasmania

21 **1933** Original and only negative of Von Sternberg's *A Woman Of The Sea* aka *Seagulls* or *The Sea Gull* (1926) which was shown once but never officially released burned in presence of witnesses. The film was an attempt by its producer Charles Chaplin to launch Edna Purviance as a dramatic actress

22 **1909** Buddy Adler, producer, one-time head of 20th Century Fox born New York City

23 **1915** Dennis Price (Dennis-loun Franklyn John Rose-Price) born Twyford, England

24 **1930** Claude Chabrol director born Paris

25 **1937** MGM's *Captains Courageous* starring Spencer Tracy and Freddie Bartholomew released

26 **1915** Douglas Fairbanks signs 10-week contract with Triangle Film Corporation thereby launching his film career

27 **1935** Eugene Lauste inventor who developed and perfected Edison's Kinetoscope and Dickson's Biograph projector, dies USA

28 **1909** Eric Ambler novelist and occasional screenwriter (*The Way Ahead* 1944 — from his story, *The Cruel Sea* 1953) born London

29 **1997** Jayne Mansfield (Vera Jayne Palmer) killed in automobile accident, near New Orleans

30 **1953** Vsevolod Ilarionovich Pudovkin master of Soviet silent cinema, dies Riga USSR

CINEVEX FILM LABORATORIES

PROUD TO BE ASSOCIATED WITH

THE MAN FROM SNOWY RIVER II

Keith Wagstaff: Director of Photography

Geoff Burrows: Director and Producer

CINEVEX FILM LABORATORIES PTY LTD 45-17 Gordon [illegible] Victoria. Phone [illegible] TELEX [illegible]

Only a few names have made a lasting impression in cinema history.

Outside Mann's Chinese Theatre in Hollywood the signatures of these movie legends are immortalised in cement forever.

Thanks to products like Eastman 5247 color negative film, the movies they made famous are also immortalised. And Kodak's classic 35mm film is still making a lasting impression today.

Who said they don't make films the way they used to?

One good film deserves another. Eastman

Kodak and Eastman are registered trademarks. © Eastman Kodak Co.